

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2885.

SATURDAY, FEBRUARY 10, 1883.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL INDIAN ENGINEERING COLLEGE, COOPER'S HILL, STAINES.

This College has been recently placed on a new basis, and the advantages afforded by it as a training institution for those who purpose adopting the Civil Engineering profession in India or elsewhere, are now offered to all persons desirous of following the course of study pursued there.

A number of Students, not exceeding 60, will be admitted to the College in September, 1883. Candidates for admission must, on the 1st of July, 1883, be over 17 and under 21 years of age, and must give satisfactory proof of their having received a fair general education.

The Secretary of State for India will offer 13 Appointments in the Indian Public Works Department for competition among the Students entering the College in September, 1883, at the termination of their prescribed Three Years' College Course, that is, in the Summer of 1886. The Secretary of State for India will further offer Two Appointments in the India Telegraph Department among the same Students after Two Years' Course of study, that is, in the Summer of 1885.

In the event of there being more candidates for admission than the College can receive, the preference will be given to qualified candidates according to dates of application for admission.

For all further particulars apply, by letter only, to the SECRETARY, Public Works Department, India Office, S.W.; or to the PRESIDENT, Royal Engineering College, Cooper's Hill, Staines.

JULIAN DANVERS, Secretary, Public Works Department, India Office, 25th October, 1882.

## ROYAL ACADEMY OF ARTS.—WINTER EXHIBITION.

Exhibition of Works by the Masters and deceased Masters of the English School, including a SPECIAL COLLECTION OF THE WORKS OF JOHN LINNELL AND DANTE GABRIEL ROSSETTI, is NOW OPEN.—Admission (from 9 till dusk). Is. Catalogue 6d.; or bound in cloth, with pencil, Is. Season Tickets, 5s.

## ROYAL ACADEMY OF ARTS.—NOTICE IS

HEREBY GIVEN, that the President and Council will proceed to ELECT, on TUESDAY, February 27, a TURNER ANNUITANT. Applicants for the Turner Annuitant, which is of the value of 500, must be Artists of Repute in need of aid through the unavoidable failure of professional employment or other causes.

Forms of Application can be obtained by Letter addressed to the Secretary, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, February 24.

## ROYAL INSTITUTION OF GREAT BRITAIN,

Albion-street, Piccadilly, W.  
Dr. WILLIAM H. STONE will, on SATURDAY NEXT (February 17), at Three o'clock, begin a Course of Three Lectures on SINGING, SPEAKING, and STAMMERING.—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

## ROYAL ASIATIC SOCIETY.—MONDAY,

February 19, 4 p.m.  
Papers will be read by HYDE CLARKE, Esq., 'On the Relations of the Languages of India and Persia,' and by Prof. GUSTAV OPERT, 'On Gunpowder and Firearms among the Ancient Hindus.'  
W. S. W. VAUX, Sec. R.A.S.

## EXAMINATION IN ARCHITECTURE.—The

Board of Examiners appointed by the Council of the Royal Institute of British Architects to examine all persons desirous of becoming Associates will hold an EXAMINATION in the PROFESSIONAL STUDY OF PRACTICE IN ARCHITECTURE on the 15th, 16th, 15th, and 16th March. Applications to be examined thereat must be made upon a printed form, to be previously obtained of the undersigned, and the said form, together with the Probationary Drawings required from each Candidate, must be delivered to them on or before the 17th instant. A fee of Three Guineas must accompany the Application Form and Probationary Drawings—the said fee to be placed to the Candidate's account as his entrance money, and he elected an Associate within eighteen months of the date of his passing, and the said Probationary Drawings to be returned to him after the examination. An Exemption from submitting Probationary Drawings is made in the case of Practitioners of Architecture who have been in the active exercise of their profession since the 1st of January, 1875. Successful Candidates are eligible to receive the Ashpitel Prize, awarded annually to him who distinguishes himself most highly in any one of the Obligatory Examinations in Architecture held during the year. The regulations and programme of these examinations, with particulars of the constitution and rules, obligations of membership, and of the Institute, are published in a paper to be had gratis and post free on application to the undersigned. The Questions, written and graphic, set at these examinations are published.

J. MACVICAR ANDERSON, Hon. Sec.  
WILLIAM H. WHITE, Secretary.  
Royal Institute of British Architects, 9, Conduit-street,  
Hanover-square, London, W., Feb. 9th, 1883.

## GEOLOGICAL SOCIETY OF LONDON.

THE ANNIVERSARY MEETING of this Society will be held at the Society's Apartments, Burlington House, on FRIDAY, February 16th, at One o'clock, and the ANNUAL DINNER will take place the same evening at St. James's Hall Restaurant (Egmont-street Entrance), at Six o'clock.

Followers and Visitors intending to dine are requested to leave their Names at the Society's Apartments.

## THE BRITISH AND AMERICAN ARCHEOLOGICAL SOCIETY OF ROME.

This Society encourages the pursuit of Archaeology amongst the English-Speaking Visitors to Rome; it possesses a good Library of Historical and Archaeological Works; and it organizes Excursions for its Members to the Ruins and Places of Interest in or about Rome. English Visitors will find it for their advantage to join this Society. Rooms, No. 17, Via Prefetti, Rome, Feb. 15th, 1883.

## D. G. ROSSETTI.—PHOTOGRAPHS.—Several of

Mr. Rossetti's Pictures and Designs were Photographed during his residence in Rome. Any person wishing to purchase Prints from the Negatives can address in writing W. M. Rossetti, 5, Endsleigh-gardens, Euston-square, N.W.

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'THE YEAR'S ART, 1883.'—A Second Edition of this is now being prepared. Artists or others desiring to have Alterations made in their Addresses are requested to communicate at once with Mr. D. C. THOMSON, 19, Willems-road, N.W.

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Application to be made to F. LAMBE PAICE, Secretary, 24, Old Bond-street.

## MR. SIMS REEVES has the honour to announce

that he will give a MORNING CONCERT at ST. JAMES'S HALL, on TUESDAY, February 20th, commencing at Three o'clock.

Artists: Miss Edith Santley, Miss Clements, Miss Spencer Jones, and Madame Antoinette Sterling; Mr. Santley, Mr. Herbert Reeves, and Mr. Sims Reeves. The Anacoustic Union (under the direction of Mr. Lazarus).

Conductors, Mr. Sidney Naylor and Signor Diaccia.

Mr. Sims Reeves has great pleasure in announcing that, in addition to the above-named Artists, Mr. Henry Irving has generously given his services on this occasion, and Mr. J. L. Toole has also most kindly consented to appear.

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SATURDAY, FEBRUARY 10, 1883.

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LITERATURE

*Recollections of Arthur Penrhyn Stanley.* By G. Granville Bradley, D.D. (Murray.)

WITHIN the compass of a hundred and fifty pages Dr. Bradley has contrived to give an animated and interesting account of his lamented predecessor in the Deanery of Westminster. He has missed, indeed, what seems to us the main secret of Stanley's popularity and influence among the general public—the fact that, though a clergyman, he had in him far more of the spirit of a layman than of a clergyman,—it was what a High Church organ styled “the painful secularity of the Dean of Westminster's mind” that made laymen of various phases of thought like him,—but Dr. Bradley writes in a thoroughly sympathetic spirit; he lays just emphasis on Stanley's courtesy, his unflinching charity, his noble courage, his eagerness to see what is good in the opinions of those from whom he differed, his hatred of oppression and sympathy with the oppressed. The style is somewhat too rhetorical, but in popular lectures such a fault is excusable.

Of Stanley's childhood Dr. Bradley draws a charming picture. He was a shy, nervous boy, who pored over books.

“At eight years old a growing shyness and silence alarmed his parents, who were wise enough greatly to dread too exclusive an activity of brain and nerve, and it was resolved to try the effect of a transference to a small and homelike school near the seaside. There we are allowed to see ‘the little sylph,’ as his aunt calls him, happy in his own way, proud, like other little boys, of hearing himself called by his surname of Stanley, prouder of bringing home a prize-book—the first of many—for history, devouring ‘Madoe’ and ‘Thalaba,’ and forming a love which he was always eager to avow for Southey's now much forgotten poetry; laying the foundation of his wonderful faculty for letter writing by writing home long histories of school life, describing his drill sergeant ‘as telling him to put on a bold, swaggering air, and not to look sheepish’; astonishing every one when he came home by his memory and his quickness in picking up knowledge; yet disquieting his mother more than ever, when his twelfth birthday was passed, by having no other pursuits, nor anything he cares for, except reading; ‘often,’ she says, ‘I am sure, very unhappy, with a laudable desire to be with other boys, yet when with them finding his incapacity to enter into their pleasures.’ ‘Ah!’ she says, with a cry almost

of despair, ‘it is so difficult to manage Arthur. Yet after all I suspect,’ she adds, with rare sagacity and prophetic instinct, ‘I suspect that this is Arthur's worst time, and that he will be a happier man than he is a boy.’ Yet even she hardly foresaw the unrevealed wealth of social gifts, of unbounded cheerfulness and merriment, of power of adapting himself to the most varied circles, above all, the inexhaustible capacity for tender friendship, that lay latent under that passing cloud of boyish shyness and reserve.”

No doubt he developed a strong capacity for friendship; but his shyness, we must say, was not a “passing cloud.” To the end of his life he was shy, and, excellent host as he was, it cost him an effort to overcome his shyness when in the presence of strangers. Naturally such a boy was at first unhappy at a public school:—

“Doubtless, for a time, he suffered acutely from something worse than isolation and want of sympathy. But those who have had boys at school will understand his silence on the subject. Years later, when all such trials were over, on the eve of competing for the Balliol scholarship, he wrote to a friend already at Oxford, ‘I recollect when I first came here, and was much bullied at my first house, that I one day walked disconsolately up to the school, where I met —, who took me round the Close, and asked me how I liked the place? I, being too broken-spirited to enter into a detail of my grievances, said, in the very bitterness of my heart, that I liked it very much.’ How many disconsolate schoolboys have made the same answer!”

He soon became distinguished at Rugby for his abilities, but,

“on the other hand, it is not to be supposed that, happy and cheerful as he was at school, he ever became a genuine specimen of what is now ordinarily understood by a ‘public school boy.’ He ranged freely over the country, not very interesting in itself, round Rugby; but he never acquired any taste for the ordinary games and amusements which now-a-days fill the foreground in the popular conception of young Rugby life. Indeed the taste for such games, far less organized than they are now, was less widely diffused than it has since become, and the distinction between the many who played or idled, and the few who worked, greatly effaced since, was in the earlier and rougher period of Arnold's time still strongly marked. There is a short paper in the old *Rugby Magazine*, which it was not till the last time I saw him, within less than four weeks of his death, that, while talking of this very subject, I learned to be his. He speaks there of himself and his young co-editors as turning out with heated brains for a ten minutes' walk in the Close before ‘locking up,’ and meeting the other, the more numerous and athletic, portion of the school coming in from their summer afternoon spent in cricket. It is a paper which could scarcely have been written at the present day: the state of things which it describes—the division of the School into two classes—is one which, for good or evil, for good and evil, mainly I trust for good, has passed away. Once at a Rugby dinner he described, with the humour of which he was a master, how, ‘as I sat in that study reading Mitford, a stone thrown at me by a schoolfellow came through the window, struck me on the forehead here,’ striking his forehead as he spoke, ‘and left an almost indelible scar.’ The story is characteristic of the involuntary disgust with which the sight of a schoolfellow sitting at home to read, otherwise than under compulsion, would have inspired nine out of ten of the schoolboys of the day.”

An amusing anecdote may be quoted here:—

“In a letter written towards the end of his time at Rugby he speaks of rumours coming

from Oxford of the rising reputation of ‘William Gladstone,’ who had been a pupil for a time of Stanley's first teacher. In later life he recounted the story of his first meeting the present Prime Minister and member for Midlothian—then a boy of fifteen, himself a few years younger—at the house of Mr. Gladstone's father. ‘Have you ever read Gray's poems?’ said the future statesman. ‘No,’ replied his younger acquaintance. ‘Then do so at once,’ said the elder vehemently, and produced the volume.”

Of Stanley as a young tutor at Oxford Dr. Bradley can speak from personal knowledge:—

“After his migration from Balliol, it became the duty of the new Fellow of University, early in the year 1840, to take part in the annual Scholarship Examination, which ended in the election of a Rugby schoolboy, the first of many whom his rising fame drew not from Rugby only, to a College which had so wisely added to its teaching staff so attractive and magnetic an influence. More than two-and-forty years have passed since on that bright March afternoon the loud congratulations of old friends and schoolfellows were hushed for a moment as the young Examiner stepped into the quadrangle and turned to greet the new scholar.....He at once invited the newly elected scholar to take a walk with him on his return from a formal visit to the Master of the College.....‘We are walking,’ he said, ‘towards Rugby,’ and at once placed his companion at his ease by questions about his friends there, and about the Master who was the object of an enthusiastic devotion to the younger as to the older Rugbeian.”

His influence as a tutor was immense. Not only were his lectures crowded, but he made personal friends of all his pupils:—

“We walked with him, sometimes took our meals with him—frugal meals, for he was at the mercy of an unappreciative college ‘scout,’ who was not above taking advantage of his master's helplessness in arranging for a meal, and his indifference to any article of diet other than brown bread and butter; we talked with him over that bread and butter with entire freedom, opened our hearts to him; while his perfect simplicity, no less than his high-bred refinement, made it impossible to dream that any one in his sober senses could presume upon his kindness.”

When he left Oxford he carried with him this power of attracting those with whom he came in contact. On his first Eastern journey,

“Mohammed, the faithful dragoman, after the last farewell was over, crept down into the cabin, knelt and seized his hand, and then rushed away with an outburst of passionate grief at parting with one whom he would never see again, and whom, in spite of the difference of creed, he revered as a saint.”

On his return to the University as Professor of Ecclesiastical History,—

“Never I suppose before, and certainly never since, has there been a house in which the representatives of the most opposite views and parties, accustomed to regard each other as almost belonging to different worlds, could be won to meet in such free and social intercourse. It was his delight to place side by side at his table, and to unite in friendly conversation, men who had hitherto met each other, if at all, only in sharp, and sometimes acrimonious, debate. And his own unrivalled social gifts, his humour, his vivacity, his endless store of anecdotes connected with places and persons visited in his travels, gave a charm to his society which few, either then or later on at Westminster, could wholly resist. ‘What an element,’ says Bishop Cotton, in a letter written from Oxford, ‘of peace and goodwill is Stanley! so heterogeneous a dinner! yet all most humorous and cheerful!’

Stanley's stories about Becket's brains, and Louis XVI.'s blood, assume a positively sacred colour when they bind together in friendly union the latitudinarian — and the stiff-necked —."

The same thing happened, as many will remember, at the Deanery of Westminster, especially during the years that his home was shared by his admirable wife, to whom the lecturer pays a just tribute:—

"His old pupils marked with an amused delight her tender care for the health and comfort of one curiously incapable of taking care of himself, even in the most essential points of food and dress. And she not only shared his friendships, but went with him heart and soul in all his work and all his aspirations, 'in every joy and every struggle,' and her companionship developed in him to the utmost that capacity for social life in its highest aspect, on which I have already touched. The Deanery soon became a social centre as unique of its kind as was its master. Church dignitaries—not seldom some who half an hour before, in the presence of Convocation sitting within ten yards of the room and beneath the same roof, had denounced their host in terms which have long been banished from all language but that of theological controversy—felt the spell of those cordial invitations and that genial welcome, and returned from that plain luncheon-table softened in heart, if not wholly reconciled to their entertainer. There the Nonconformist minister found that full social recognition, the absence of which has done much to widen the gulf between the Church and the Nonconformist world. There the pioneers of Science found a listener always appreciative, always eager for information, 'keen as a hound in the pursuit of knowledge,' 'possessed by what the French call *la grande curiosité*,' full himself to overflowing of a knowledge other than their own, never depreciating studies which were alien to the bent of his own genius, never afraid of Truth, always ready to welcome all who sought for her.... Foreign ecclesiastics, Archimandrites, Bishops of the Greek Church, met there the representatives of the American Churches or of Indian Missions. There too, above all, the class who lived by daily and weekly wages found a welcome, not merely to the Abbey monuments, round which he delighted to conduct them on their Saturday half-holidays, but to what must have seemed to them the spacious rooms of the quaint and interesting abode of the Abbots and Deans of Westminster."

The most striking passage in this volume is the contrast drawn between Arnold and Stanley. It is a little marred by the rhetorical form in which it is cast; still, it is sound and true, even if it rather states than solves the question:—

"Speaking at Baltimore in 1878, 'the lapse of years,' he said, 'has only served to deepen in me the conviction that no gift can be more valuable than the recollection and the inspiration of a great character working on our own. I hope that you may all experience this at some time of your life as I have done.' And he was quite alive to it while it was in full force. 'What a wonderful influence,' he says, in a letter written while still at Rugby, 'that man has over me! I certainly feel that I have hardly a free will of my own on any subject on which he has written or spoken. It is, I suppose,' he goes on to say, 'a weak and unnatural state to be in; for,' he adds, with instinctive insight, 'I do not at all consider myself to be naturally of the same frame as he is'; and, curiously enough, a great part of a long letter to the same correspondent is filled with a remarkably bold and searching criticism of a striking hymn, written by his great teacher, of which he had obtained possession. Indeed, no two men could have been in many points more unlike

each other. In stature, in manners, in appearance, in voice, in conversational powers, in much of their general tone of mind, the difference between them amounted almost to contrast; and however strong were the bonds of sympathy and agreement on the most important subjects, however undying the effects of that contact with so vigorous and impressive a teacher in the most impressive stage of the pupil's life, yet those who knew them both are not very careful to answer otherwise than with a smile of incredulity the suggestion that Stanley was in any way the creation of his teacher. What difference might have been made by the subtraction, so to speak, of the Arnoldian element from the Stanley whom they knew, they cannot say. But they feel quite sure that he had a genius all his own, and an individuality, and an independence and a power of marking out his own course, not inferior to that of his master. And considering his early training and home influences, and still more the whole temperament and constitution of his mind, they will greatly question whether, after whatever periods of temporary oscillation, the ultimate bent and direction of the forces which marked his genius and character, would have been very different to what they were, even had his father shrunk from entrusting him to the then untried world of that Warwickshire Grammar School, and placed him in the more familiar atmosphere of 'Commoners' at Winchester."

The truth is Arnold had the mind of a theologian. He had definite ideas of dogma; he knew what he believed and what he did not believe. Stanley, on the other hand, never seems to have faced the question of belief at all; he was always ready to draw moral lessons from Christian doctrine, but the doctrines themselves he did not examine. It was this loose hold on theology that, while it made him popular among laymen, embittered the clergy. People who held definite views on the most momentous of subjects, and naturally and rightly attached high importance to the truth of those views, could not understand a mind which was full of religious emotion and yet was almost uninfluenced by theological dogma. For instance, a clergyman who believed the Pentateuch to be divinely inspired was only irritated by Stanley's sonorous phrases about "the beauty and the grandeur of the substance and spirit of its [the Bible's] different parts," when he found these flowing sentences accompanied by no definite ideas on the nature of inspiration, and he regarded them as so much verbal jugglery designed to mask complete scepticism. This was doing the Dean a gross injustice. His nature was the reverse of sceptical. He probably never doubted the doctrines of his Church; but he appears never to have subjected them to serious sifting or asked himself whether he had a definite conception regarding any one of them. They served to him mainly as a background to a high morality and wide charity. He treated them—unconsciously, no doubt—as Dean Bradley correctly remarks he treated natural scenery:—

"Of Nature, as studied for her own sake, in the spirit of Wordsworth, or of so many true poets in all ages, or of Mr. Ruskin among modern prose writers, there will be found, I venture to say, no trace in his published writings or in his letters since he grew to manhood. Whenever he becomes enthusiastic on the beauties of nature, we may feel sure that there is always at work a motive other than that of the artist—that behind nature lies some human or historical interest. 'How mysterious,' he

says, in a letter to a younger friend, then at Rome, 'the Alban lake! How beautiful Nemi! how romantic Subiaco! how solemn Ostia! how desolate Gabii!' What could be better? you will say. Yes; but behind all these, there lay on his mental retina the background of the history of Rome—the one only place,' he goes on to say, 'in the whole world, that is absolutely inexhaustible!' It is quite true that occasionally, in some three, or four, or five remarkable passages, occurring especially, and for an obvious reason, in his American addresses, he introduces pictures of some natural phenomena, quite apart from any direct historical association..... But in each of these apparent exceptions to his ordinary habit, he seizes on some aspect of external nature, not for its own sake, but as the symbol of some idea—some truth, that he wishes to enforce or interpret. As a general rule, he looks on nature not as a poetical interpreter of nature—not, we may fairly say, as a poet in the truest sense—but as one who seems never to feel that he has thoroughly mastered any event, or chain of events, in human or sacred history, till he has seen the spot and breathed the air which give to each occurrence its peculiar and local colouring."

Dean Bradley recognizes that one so closely connected with Stanley can hardly write dispassionately about him; but as a whole there is little fault to be found with his estimate. We cannot, indeed, agree with his judgment of Stanley's prize poem. The lines he quotes,—

The changeful smiles, the living face of light,  
The steady gaze of the still solemn night;  
Bright lakes, the glistening eyes of solitude,  
Girt with grey cliffs and folds of mighty wood,—

seem to us to be just what Dr. Bradley says they are not, "the patchwork phrases of a skilled versifier." A more serious matter is that Dean Bradley praises the 'Memorials of Westminster Abbey,' one of the most inaccurate works ever published. Probably no other author ever had to issue a second large volume to correct the errors contained in the first. This fact illustrates the cardinal defect of Stanley's mind: he had not the scientific spirit. He had no greater aptitude for the scientific side of history than for theology. He was always ready to seize the picturesque aspect of events, to dwell on a telling comparison, but he never paused to think whether the comparison was accurate or to investigate the foundation of his narrative.

But it would be ungracious to dwell on the shortcomings of a man of noble character who exercised a real and beneficent influence on his contemporaries. Nobody who knew him well could help loving him, and those who did not know him can form an adequate idea of his virtues from Dr. Bradley's lectures. It is to be hoped, however, that Mr. Grove may not allow the Royal College of Music to divert him from the task of writing an adequate biography of the biographer of Arnold. The world has been kept waiting too long for a life of a greater man than Stanley, the late Prof. Maurice. It is devoutly to be wished that Mr. Grove may not follow the evil example of delay.

*Sophocles translated into English Verse.* By Robert Whitelaw. (Rivingtons.)

MR. WHITELAW appears to take, on the whole, a reasonable view of a translator's duties. "The utmost fidelity to the thought, the feeling, the form of the original, compatible with perfect loyalty to the require-



ments of the language into which he is translating," is, no doubt, the point to be aimed at, and equally must the test be that the work "should satisfy both the English reader who cannot read the original, and the scholar who can." All this is true enough, and applies no less to verse than to prose translation, though in regard to the former the satisfaction of the scholar who can read the original is often likely to arise from his recognition of the ingenuity with which the translator has turned the corner of difficulties. But when Mr. Whitelaw goes on to say that "a good translation is a commentary of the best kind," it may be doubted how far he justifies the form which he has chosen. A scholar of Mr. Whitelaw's rank, if untrammelled by the exigencies of metre, would hardly be satisfied to set before his pupils such renderings as these, taken from one page of the 'Trachiniae' (vv. 943-6 and 956-8):—

Henceforth I know, two days—  
And some do more—if any man computes,  
He is a fool. To-morrow there is none,  
Unless to-day be prosperously got through.

And:—

Or ere, the puissant son of Zeus  
Of mere beholding suddenly,  
I die, exanimate with fear.

The English reader who knows no Greek will hardly make head or tail of these without the expenditure of as much effort as, properly applied, would enable him to read the original. That it would be possible to put the Greek more intelligibly into English verse we do not assert. It must be remembered that while a Greek iambic line has twelve syllables, an English blank verse has only ten; and at the same time the Greek particles, while quite as pregnant with meaning as their English equivalents, take up much less room. For instance, in the first of the two passages quoted, *ὅν γὰρ εἶσθ' ἢ γ' αὐτίκ' ἄνθρωπος* cannot be rendered adequately by anything shorter than "for even the morrow exists not." But Mr. Whitelaw has been compelled to omit both the *γὰρ* and the *ἢ*, and any one who is used to reading Greek feels the omission to be serious. If it is unavoidable, that merely shows that a verse translation cannot fulfil the function of "a commentary of the best kind."

Let us, however, take Mr. Whitelaw where he is strongest, and see how far he fulfils the other conditions which he has laid down—those, namely, of fidelity to the language from which, and loyalty to that into which, the translation is made. Here we think he will not be found wanting. More because it is well known than for any other reason—though it does so happen that Mr. Whitelaw has in the opening verses departed with advantage from the line-for-line rendering which is his rule—we will take a part of the speech of Ajax beginning *ἀνὰ θ' ὁ μακρός*:—

The long march of the innumerable hours  
Brings from the darkness all things to the birth  
And all things born envelops in the night.  
What is there that it cannot? Strongest oaths  
Of men, and the untempered will, it bends;  
As I, who lately seemed so wondrous firm,  
See by this woman now my keen edge made,  
As steel by dipping, womanish and weak;  
So that it pities me among my foes  
To leave her widowed, fatherless my child.  
Now to the seaside meadows and the baths  
I go to purge away my stains, if so  
Athen's grievous wrath I may escape.

And I must go and find some spot untrodden  
And hide away this hated sword of mine,  
Burying it in the earth where none may see;  
Let night and Hades keep it under ground.  
For from the day I took it in my hand,  
From Hector, from mine enemy, a gift,  
Of Greeks I gat no honour any more:  
But soothly says the proverb that men use—  
Foes' gifts are no gifts—no, nor profitable.

In the seventeenth line the compulsory omission of an *ἀλλὰ* has caused some abruptness; but on the whole such a passage as this is pleasant to read, and gives a fair notion of the original. Mr. Whitelaw succeeds, perhaps, even better in a scene which, *pace* Mr. Mahaffy and his scholiast, we must think one of the most natural, touching, and dramatic in all plays, ancient or modern—that wherein our "dear passionate Teucer" defies and rates Menelaus for love of his dead brother. We quote a few lines:—

Captain of others, not over all supreme,  
Didst thou sail hither, that Ajax should obey thee.  
Rule whom thou rulest, and with thy solemn words  
Chastise them: me thy speech shall not affright;  
Thou, and my lord the other, may forbid;  
My duty's plain, and I shall bury him.  
Think not that for thy wife's sake, like the rest,  
The men bowed down with toil, he joined the host;  
No, but by reason of the oaths that bound him,  
And not for thee: he scorned all nobodies.  
Now therefore bring more heralds, come again—  
Come with the general back; but yet thy noise,  
For all thou'rt Menelaus, I shall not heed.

CHOR. Such speech in such sore plight I blame  
no less—

Hard words offend, however just the cause.

MEN. The Bowman thinks not meanly of himself.

TEUC. For 'tis no base employment that I boast.

MEN. Couldst thou but wear a shield, what boasting then!

TEUC. Light-armed, I'd match me with thy shield and thee.

The line *ὅν γὰρ βάνανον* would perhaps be better rendered "For 'tis no vulgar craft I have acquired"; otherwise this could hardly be improved upon. But the dialogue and the speeches are not the whole of a Greek play; Sophocles, perhaps, would have said not the most important part. At any rate, they hardly form the heaviest part of a translator's task. Let us take for a test of Mr. Whitelaw's capabilities in another direction a part of the ode, breathing the very essence of the Sophoclean pessimism, with which the chorus in the 'Edipus at Colonus' occupies the interval between the exit of Theseus and the entry of Polynices ('Æ. C.' 1211 sqq.):—

Beyond the common lot who lusts to live,  
Nor sets a limit to desire,  
Of me no doubtful word shall win—  
A fool, in love with foolishness,  
Since long life hath in store for him to know  
Full many things drawn nearer unto grief,  
And gone from sight all pleasant things that were;  
Till fallen on overmuch  
Fulfillment of desire,  
One only friend he sees can help—  
Friend, who shall come when dawns at last  
The day that knows not bridal song  
Nor lyre nor dance, that fatal day  
Whose equal doom we all abide—  
Shall come, kind Death, and make an end!  
Not to be born is past disputing best:  
And, after this, his lot transcends,  
Who, seen on earth for briefest while,  
Thither returns from whence he came.  
For, with its fluttering follies all asworn,  
Who needs, while youth abides, go far afield  
To heap vexation? What's the missing plague?  
Slaughters are here, and strife,  
Factions, and wars, and spite.  
And still life's crowning ill's to bear—  
Last scene of all, of all condemned,  
Unfriended, unaccompanied Age,

When strength is gone, but grief remains,  
And every evil that is named—  
Evil on evil, grief on grief.

The last three lines are perhaps a good deal to get out of the words *ἀκατάστειλα* *πρόπαντα κακὰ κακῶν ἐννοικεί*, but in this instance the translator was bound by the antistrophic arrangement, which he has only in a few places neglected. Otherwise the rendering is very faithful, and if it be now and then obscure, the original is not always particularly clear. Indeed, we strongly suspect corruption in more lines than one. The absence of rhyme is to be regretted from the point of view of the purely English reader. Mr. Whitelaw appeals to the example of Mr. Matthew Arnold. But it is given to few to possess that mastery of rhythm which enables Mr. Arnold to write unrhymed irregular verse so as to satisfy the ear accustomed in such metres to require the assistance of rhyme. It is also a pity that Mr. Whitelaw has not rendered anapaests more consistently in the original measure, which is almost as congenial to English as to Greek. Where he has done it, as at the end of the 'Coloneus,' the effect is good. In any case, however, he deserves thanks for his translation, not least for the occasion it will give his readers of looking up their Sophocles again at an age when Antigone, Teucer, and Deianeira are more appreciable than in the days when they were associated chiefly with early school and "tips" for examinations.

*Scraps from my Sabretasche: being Personal Adventures while in the 14th (King's Light) Dragoons.* By G. Carter Stent, M.R.A.S., of the Chinese Imperial Maritime Customs Service. (Allen & Co.)

*Pen and Ink Sketches on Military Subjects.* By Ignotus. (Same publishers.)

*Regimental Legends.* By J. S. Winter. 3 vols. (Chatto & Windus.)

'SCRAPS FROM MY SABRETASCHE' purports to be an account of personal experiences, first as a private and afterwards as a non-commissioned officer, in the 14th Light Dragoons, now 14th Hussars. It bears every internal evidence of actually being what it claims to be. The author enlisted under the name of Lee Warne some thirty-four years ago, and his first experiences were very different from those of the modern recruit, unless, indeed, the author is hoaxing us. After having had his hair "cropped," he was first of all forced to take a bath, and then his civilian's clothes were exchanged for a hospital suit; he was given a tumbler of some nauseous mixture, and, though perfectly well, he was detained in hospital till his uniform had been made. With the first draft from the dépôt he proceeded from his regiment to India, where he underwent on landing another curious experience. He and his comrades after their long voyage naturally expected to receive a handsome balance of pay even after the deductions for white clothing, &c. One large item, however, in all cases reduced the anticipated balance to something very small, and in a few instances even more than swallowed it up. In every man's account there was a charge of sixteen rupees for a coffin which he might never want while in the service—a clever way this of cheering up the new-comer. For about eight years after

his arrival the author passed his time in various stations, enlivening the dull routine of a soldier's life in peacetime with theatricals, dances, flirtations, and every sort of social distraction, for he was evidently both a clever and sociable young fellow.

The 14th Dragoons returned from Persia just as the Mutiny was beginning, and they were soon hotly engaged. Forming part of Sir Hugh Rose's column, they took part in all that wonderful series of long marches in the full heat of an Indian summer and desperate battles against enormous odds, for which Sir Hugh was only tardily rewarded with a peerage. There was nothing in the whole history of the Mutiny more brilliant than these operations—nothing more creditable alike to the leader and his men. A graphic account of his adventures is given by our author, and some of the stories which he relates show the fierce thirst for revenge that then animated all Englishmen in India. To our mind the most interesting portion of the narrative is to be found in those pages in which the author describes the sufferings of the troops from the fierce Indian sun, which was a far more deadly foe than the rebels.

'Pen and Ink Sketches' consists of articles published in the *Saturday Review* during the last five years, and deals with most of the military subjects which have come prominently to the front during that time. The author is evidently well versed in all that relates to the military profession, and though all his opinions may not be endorsed by soldiers, yet for the most part he keeps touch with them. No foe to progress—quite the contrary, indeed—he declines to allow hard facts to be smothered by fine phrases. Every chapter is well worth reading carefully; but we can only touch on one which seems to us to possess the most interest at the present moment. This, which originally appeared in September, 1878, is entitled "Modern Weapons and Modern War." In this the writer traces the effect of the improvement in the means of destruction. In the days of hand-to-hand fighting, when missile weapons were employed by a comparatively small proportion of the combatants, the vanquished were generally almost annihilated and the victors suffered enormously. At Cannæ 40,000 Romans out of 80,000 were killed. At Hastings the Normans, though the victors, lost 10,000 out of 60,000; and at Crecy 30,000 Frenchmen out of 100,000 were, it is asserted, killed, without reckoning the wounded. When the flint lock reigned, the average of the proportion of the killed and wounded in ten battles, beginning with Zorndorf in 1758 and ending with Waterloo, was from one-fourth to one-fifth of the troops present on both sides. The heaviest loss was at Zorndorf, where 32,916 men out of 82,000 were killed or wounded. It was also very heavy at Eylau, being 55,000 casualties out of 160,000 men. In the campaign in Italy of 1859 rifles were used on both sides, and we find that the proportion of casualties to combatants was at Magenta and Solferino one-eleventh. In the Franco-Prussian war of 1870-1, when both sides were armed with breech-loading rifles, the average proportion of killed and wounded at Wörth, Spicheren, Mars-le-Tour, Gravelotte, and Sedan was one-ninth, the heaviest loss being at Mars-le-Tour, where it was one-sixth, and the

smallest at Sedan, where it was one-twelfth. Thus we see that the invention of gunpowder reduced the proportion of killed and wounded to troops present from about one-third to between one-fourth and one-fifth, and the adoption of breech-loading rifles diminished it to about one-ninth, though that is greater than the mortality in the Franco-Austrian war.

The author asks: "1. How is this result to be accounted for? 2. Is it probable that with the weapons now in use the proportionate loss will eventually increase, remain at its present figure, or diminish?" With regard to number one he considers that the present loose order of fighting has not completely neutralized the increased destructive power of modern arms, and that the cause of diminished proportion of loss must be sought elsewhere. He endeavours to find an explanation in moral causes. The subject is ably argued out, but we have only room for a summary of the conclusion at which he arrives and the answer which he gives to the two questions above stated:—

"To what is the hitherto diminishing proportionate loss in battle due? We believe the answer to be that it is due to the new and loose order of fighting; partly because it offers a more difficult target to an enemy, and partly because of the training which men undergo to prepare them for this order of fighting. That training first impresses them with a full sense of the danger they will incur in war; then teaches them to shun that danger; and, finally, when they are called upon to face it, allows them a certain amount of option in doing so. With regard to the second question, Will the proportionate loss hereafter increase or diminish? it is to be observed that all the power hitherto expended on the improvement of weapons, both naval and military, has defeated its own ends. On one element fighting appears to be going out of fashion altogether; on the other it is conducted in a manner which diminishes, or we should say more than diminishes, the risk incurred in proportion to the increasing power of the weapons used."

There is scarcely one of the other chapters which is not as interesting and profitable reading as the one of which we have given a sketch, and the thanks of all thoughtful soldiers are due to "Ignotus" for republishing his essays in a collected and permanent form.

Mr. Winter a few months ago gave to the world a book called 'Cavalry Life,' which was a fanciful description of the inner life of young cavalry officers. His present work is a sort of sequel to 'Cavalry Life,' and is about as worthless. It also confines itself almost entirely to the doings—chiefly in the matter of flirtations—of cavalry officers, no secret being made of the author's contempt for those officers who serve on foot. The title 'Regimental Legends' is quite inappropriate, and any one who bases his ideas of mess-room life on Mr. Winter's short stories will have a most incorrect notion of what that life really is. Mr. Winter has picked up some technical expressions and gathered sundry details regarding regimental routine. He never, however, can have held a commission himself, and if he has ever intimately known any cavalry officers, it is difficult to congratulate him on his military acquaintances.

*The Life of John Duncan, Scotch Weaver and Botanist.* By William Jolly, F.R.S.E. (Kegan Paul, Trench & Co.)

THE vein which Mr. Jolly has worked in the present volume has already been worked very steadily. It is not, of course, exhausted, because a skilful analysis will ever detect infinite variations in lives and careers apparently the most similar; and to Scotchmen especially this new instance of their *perfidum ingenium* and perseverance, combining to ennoble surroundings overwhelmingly sordid and mechanical, will be highly attractive reading. A good biography is besides so rare that the reader will pardon many shortcomings. When, as with the one before us, he feels it to be genuine, it sounds ungrateful to a biographer who has had the discretion to confine himself to one volume to say that even this one would have been much improved by greater conciseness. There is a good deal of downright repetition; many of the hero's ways, habits, and personal peculiarities are described over and over again; and there is a too frequent pointing of obvious morals on slight occasions. The concluding remarks on the advantages of simple living, the cultivation of pure tastes, and the subordination of externals to essentials are excellent in themselves, but if they are not superfluous the story of the life has been written in vain. The account of the last few months of Duncan's existence is, we venture to think, given at too great length, and with almost morbid detail; the man being no longer himself, the results of bodily and mental decay should, one feels instinctively, be sketched with a lighter hand. But with all these defects the story is faithfully told, and carries its own interest and pathos with it.

A lifelong difficulty against which Duncan had to struggle arose from the fact that his craft—hand-loom weaving—was in process of extinction, and was latterly little more than a curious survival. The many incidental notices, therefore, which the work contains of the weaver caste, the workman's *esprit de corps*, and his wanderings about the country, either in the performance of his work or, when that was slack, taking a hand at the harvest, form an interesting chapter of social history.

Coming irregularly into the world, he had no schooling, and only learned to read at sixteen, and to write when he was past thirty. His life was a perpetual struggle for bread; his sufferings from want and tyranny, from rough practical joking, and what latterly he felt more keenly, his uncongenial surroundings, were touchingly relieved at times by womanly ministrations, and by the appreciation of a few kindred spirits, for he had a strong capacity for friendship. He was early attracted by the beauty of flowers, but studied them for many years solely for their practical uses, under the guidance of Culpepper, the "physician and astrologer" of the seventeenth century. It seems doubtful how far he shared his guide's views about the planetary influences. He had a healthy scepticism as to things provable but not yet proved, but he was wont to exclaim, in the spirit of Hamlet, "Man, there are some terrible queer things i' the world!"

His attention was only in later life called



to botany as a science, and it flashed on him like a revelation, becoming thenceforward an absorbing passion, and an endless source of interest, delight, and solace. He regretted bitterly that this had not come to him sooner; but it may be doubted whether the disadvantage was as great as he supposed. He might have stopped short, as many do, fascinated by the mere theoretical part of the science, and never have arrived at the knowledge of the properties and uses of plants. But

"the disabilities which his early want of education imposed upon him throughout life were keenly felt by the man himself, though so bravely combated and so splendidly overcome. At one of his later visits to James Taylor, several botanical friends called while he was there for a field day among the flowers, all well educated and most of them college-bred. In speaking afterwards to James Black of this meeting, John thus expressed himself: 'Oh, had I only had learnin' and youth, I cu'd hae followed the best o' them. Even as it was, I saw and understood a hale field lyin' afore me. Oh, what a loss is the want o' learnin', man! I only see its full scope beside men like thee.....My ilka effort has been slow an' laborious'—and here he drew his finger zigzag across the table at which he was seated, in illustration of the process—'unwieldy like the gambols o' an elephant, as compared with the free and easy motions o' a fine dancer.'"

No botanist will be astonished at the risks and fatigue encountered by him in pursuit of rare plants, including a voyage on the deep waters of Duddingston Loch on an improvised raft; but the spirit which overcame the daily difficulties of his position may be pondered on by more fortunate students:—

"He slept above a thatched stable at the mill, in a loft reached by a ladder directly from the highway. This apartment was merely the triangle formed by the sloping roof, seven feet in length, with sufficient height to stand up in the centre. It was lighted only by an opening, three feet by two and a half, in the small door that gave entrance to it. This hole for light was without glass, being closed by means of a sliding piece of wood; so that when it was shut the place was in darkness, and when it was open, the wind had free entrance, even in the wildest winter day. John's bed was at one side of the space, under the sloping thatch, his chest containing his clothes and books being at the other, with a narrow passage between. From his studious habits, which soon became the talk of the village, this close, miserable hovel obtained the name of 'the philosopher's hall,' or 'philosopher's den,' or more curtly 'THE PHILOSOPHER,' which it retained for many years after he had left it.....Here he kept his books and instruments, and wrote his letters and papers on the lid of his chest; here he used to sit for hours, reading and thinking and studying; and to this chilly hole, without a fire, and always in the dark in winter (for a candle would have been dangerous), he retired nightly to rest.....On winter mornings, when it was of course impossible to read, John rose very early and went down to the shop. He worked diligently at his loom till breakfast, by the light of the weaver's oil lamp. After dinner, about noon, he retired to 'the philosopher.' He first made his bed and then studied for two or more hours, returning after daylight failed to work once more by lamplight. By this exemplary diligence he traversed a wide field of reading and thought, in spite of his slow and laborious style of study. ....But when asked, 'Are you not often wearied, doing the same thing over and over again?' 'Oh, na,' briskly returned he; 'the wark wud be gey an' wearisome gin the min' were tied

till 't. But the min's free like the shuttle, and sae it can rin aboot here and there, back and fore, ding dang.'"

In this garret he not only kept his hardly acquired library, but what, considering the dearth of appliances, was more remarkable, his wonderfully complete and valuable herbarium, which was afterwards presented to the Aberdeen University. A fine etching gives a vivid impression of the old man at the age of seventy-two; but he was still full of vigour then, and not till his eightieth year was he driven by the absence of work to accept parish relief. And not for some years after this was his story made public (by his present biographer in *Good Words*), when a stream of subscriptions and scientific honours began to flow in on him. Both gratified him, the latter very keenly. "I kent it wu'd come to that, come time," he quietly said, for he was by no means devoid of a natural self-esteem, feeling only too keenly the intellectual gulf which separated him from those about him, and which he would have gladly bridged over, constantly, as Mr. Jolly tells us, trying to interest his neighbours, and especially children, in his favourite pursuits, and complaining bitterly that their talk was always "o' nowt."

But even to those in his own class who most admired him he seems to have been much of an enigma. In beginning a lecture on botany to a local "society for mutual improvement" he tells them, "Some people think that Botany is a beast. But Botany is no beast. Botany is the science that treats of plants." Mr. Jolly seems to think this was an answer to a prevailing notion about botany, but we take the utterance rather to have been satirical. His biographer quotes another specimen of his sayings:—

"He once engaged to work with a friend near Woodside, who, as market gardener, employed several hands. One of these was a professional gardener from Ellon, whose incapacity in his trade struck John very forcibly. 'That Ellon man o' yours,' said he one day to his employer, 'has been terribly honest wherever he served his apprenticeship.' 'How?' asked his master, not catching John's meaning. 'Cass,' returned John, with a sly twinkle, 'he has ta'en terrible little wi' m'!'"

He felt a keen interest in the ecclesiastical movements of forty years ago, taking up the cause of the Free Kirk warmly. But he resented their bigotry in condemning the pursuit on the Sabbath of the study to which he owed so much. Speaking of some of the transgressors, "Weel," he said, "if yon chaps gang tae hell.....a gey fyow o' sick like wu'd mak' even hell bearable." But his religious "intensity," as Mr. Jolly euphemistically puts it, against other heretics takes a sterner form:—

"While arguing with a friend, on one occasion, on Popery and Erastianism, he insisted, in the spirit of the old Scot and the ancient Jew, that as it was impossible to convert the Catholics, they should be shot. 'You surely would not take the gun to them, John?' replied his friend; 'should you not try preaching and reasoning with them?' 'Weel, weel,' said John; 'but if they winna hear, what then? There's naething for 't but shootin'!'"

We must refer the reader to the book itself for the many quaint traits of character and the minute personal descriptions which taken together seem to give a lifelike pre-

sentation of this humble philosopher. It is difficult to avoid fancying that the detailed descriptions of the district he lived in and of his numerous friends and acquaintance, which enhance the completeness of the picture, have been partly introduced from a natural desire of the author, as an Aberdeen man, to set forth the merits of his native region to the best advantage. It is probable, however, that, *mutatis mutandis*, characters such as John Duncan are not very rare in other parts of Scotland; and indeed, as Carlyle says in a passage quoted by the author, "The country that has few or none of them is in a bad way." It is related somewhere that in a discussion about great cities and their influence on the world an Aberdonian sat silent, and on his opinion being called for only said, "Tak' awa' Aberdeen and ten miles round, and far [where] are ye?" And certainly Mr. Jolly's book partly justifies the Aberdonian's view.

*Round a Posada Fire.* By Mrs. S. G. C. Middlemore. (Satchell & Co.)

WHAT can have induced Mrs. Middlemore to publish as her own a book which is nothing but a series of clumsy translations, more or less shortened, from the work of a young Spaniard who died twelve years ago? We opened the book with pleasure, for Spanish legends are always welcome to those who have a taste for them; but the further we read the more puzzled we became, till at last, on taking down from their shelf the two volumes of Becquer's 'Obras,' the mystery was explained. Of Mrs. Middlemore's ten stories eight are translated from the Spanish of Gustavo Becquer. One, 'The Lovers of Ternel,' is nothing else than the plot of Hartzbusch's famous play of the same name; and the source of the tenth would probably not be far to seek if the search were worth the trouble. In her preface Mrs. Middlemore unluckily gives no inkling of the truth. There is not a word of Becquer, and the reader is led to believe that the stories have been gathered from the lips of Spanish persons on the spot and put into shape by Mrs. Middlemore. It would have been infinitely more straightforward, and just as attractive to the public we should have thought, had Mrs. Middlemore begun by acknowledging her debt to the brilliant young Spaniard whose hard life came to a premature end in 1870. Becquer is all but unknown in England; his place is still to make among us. This circumstance alone, apart from the pathetic story of his life and death, ought to have appealed sufficiently to the generosity of anybody making use of his work. Becquer had more than enough to suffer in his life from the arrows of opposing fortune, but he would probably have regarded Mrs. Middlemore's travesty of his work as one of the worst arrows of all.

It is easy to prove our case. Here is a passage taken from what Mrs. Middlemore calls 'The Legend of the Passion Flower,' in Becquer 'La Rosa de Pasion.' We are in the middle of a description of Sara, the beautiful daughter of the Jew Daniel. The first two pages of the story are almost literally translated, with a few abbreviations and omissions here and there, generally in places where Mrs. Middlemore

does not seem to have been quite clear as to the meaning of the Spanish. Then we have :

"The most influential Jews of the city, captivated by her exceeding beauty, asked her in marriage. But insensible alike to the homage of her adorers and the advice of her father, who begged her to choose a companion before he should leave her alone in the world, Sara maintained a profound silence, and gave no reason for her constant refusal excepting the plea of desiring to remain free. At last, one day, one of her most ardent lovers, tired of being treated by Sara with disdain, and suspecting that her eternal sadness was a sure sign that her heart hid some important secret, went to her father and said : 'Do you know, Daniel, that our brethren are complaining of your daughter?' The Jew raised his eyes for one moment from his forge and ceased his everlasting hammering. Without a trace of emotion on his face he asked : 'And what do they say of her?' 'They say,' replied his friend, 'they say—how do I know what they say!—many things! Among others that your daughter is in love with a Christian.' Having got to this point the rejected suitor paused, anxious to see the effect his words had produced upon Daniel. Daniel raised his eyes once more upon his tormentor, looked fixedly at him without saying a word, then bending his head again over his work said : 'And who can say that it is not a libel?'"

We subjoin the Spanish with a fresh translation :—

"Los judíos más poderosos de la ciudad, prendados de su maravillosa hermosura, la habían solicitado para esposa; pero la hebrea, insensible á los homenajes de sus adoradores y á los consejos de su padre, que la instaba para que eligiese un compañero antes de quedar sola en el mundo, se mantenía encerrada en un profundo silencio, sin dar más razón de su extraña conducta que el capricho de permanecer libre. Al fin un día, cansado de sufrir los desdenes de Sara y sospechando que su eterna tristeza era indicio cierto de que su corazón abrigaba algún secreto importante, uno de sus adoradores se acercó á Daniel y le dijo :—

"—¿Sabes, Daniel, que entre nuestros hermanos se murmura de tu hija?"

"El judío levantó un instante los ojos de su yunque, suspendió su continuo martilleo, y sin mostrar la menor emoción, preguntó á su interlocutor :—

"—¿Y qué dicen de ella?"

"—Dicen, prosiguió su interlocutor, dicen.....¿qué sé yo?.....muchas cosas.....Entre otras, que tu hija está enamorada de un cristiano..... Al llegar á este punto, el desdichado amante de Sara se detuvo para ver el efecto que sus palabras hacían en Daniel.

"Daniel levantó de nuevo sus ojos, le miró un rato fijamente sin decir palabra, y bajando otra vez la vista para seguir su interrumpida tarea, exclamó :—

"—¿Y quién dice que eso no es una calumnia?"

This is proof enough, but a descriptive passage may be added from what Mrs. Middlemore represents as the priest's story, "told me by His Eminence Cardinal —." Her name for it is 'The Devil's Cross,' Becquer's 'El Cruz del Diablo' :—

"Belver is a very small hamlet on the banks of the Segré, not far from Urgel in Catalonia. It stands on the brow of a hill behind which rises the snowy dim outline of the Pyrenees like the steps of a colossal amphitheatre of granite. White houses are scattered here and there over the undulating green plain like a flock of doves

stopping to quench their thirst at the waters of the river. A bold and naked rock rises sheer into the air, at the foot of which curves the river, and on the summit of which are the ruins of an old castle evidently destroyed by fire. To the right of this ancient ruin stands a dismal black cross, popularly known as the Devil's Cross. The shaft and the arms are of iron, the round base is of marble, but there is a split, rusty appearance about it, as of having been struck by lightning. Between the crevices plants have sprung up and nearly crowned it, while an ancient rugged oak hangs over it like a canopy.

The Spanish runs as follows :—

"Belver es una pequeña población situada á la falda de una colina, por detrás de la cual se ven elevarse, como las gradas de un colosal anfiteatro de granito, las empinadas y nebulosas crestas de los Pirineos. Los blancos caseríos que la rodean, salpicados aquí y allá sobre una ondulante sábana de verdura, parecen á lo lejos un bando de palomas que han abatido su vuelo para apagar su sed en las aguas de la ribera. Una pelada roca, á cuyos pies tuercen éstas su curso, y sobre cuya cima se notan aún remotos vestigios de construcción, señala la antigua línea divisoria entre el condado de Urgel y el más importante de sus feudos.

"Á la derecha del tortuoso sendero que conduce á este punto, remontando la corriente del río, y siguiendo sus curvas y frondosas márgenes, se encuentra una cruz. El asta y los brazos son de hierro; la redonda base en que se apoya de mármol, y la escalinata que á ella conduce de oscuros y mal unidos fragmentos de sillería.

"La destructora acción de los años, que ha cubierto de óxido el metal, ha roto y carcomido la piedra de este monumento, entre cuyas hendidas crecen algunas plantas trepadoras que suben enredándose hasta coronarlo, mientras una vieja y corpulenta encina le sirve de dosel."

It will easily be seen that the alterations made by Mrs. Middlemore in this passage are mainly such as would naturally be made by any adapter who wished to divest the original of its literary air and to represent the story as spoken by word of mouth. It is the same with all the other abbreviations and changes in the book. Becquer's stories, which with all their faults have, as he wrote them, unflinching fluency and grace, are either ruthlessly murdered or ruthlessly plundered, as best suits Mrs. Middlemore's design, without a single word of acknowledgment from beginning to end. We have seldom met with a worse case of literary bad faith, and that it should have fallen to Becquer to suffer from it is one more instance of that relentless fate which waits upon the unfortunate.

*The Renewal of Youth, and other Poems.* By Frederic W. H. Myers. (Macmillan & Co.)

THE poems now given to the world by Mr. Myers cover a space of about a dozen years. A few of them are selected from a volume which appeared in 1870, others have seen the light in one or two high-class magazines, others again are published for the first time. Not very easy to assess or to describe is the collection. Many of the poems are enigmatical, not to say mystical, in utterance, they are cultivated and refined in style, and the most important are deeply charged with that burden of sadness which is a very

marked characteristic of the age. The highest gifts of poetry they can scarcely claim. Nothing that can be called imaginative or creative, and little that is in any full sense dramatic, appears in Mr. Myers's pages. The poems have, however, marked felicity of thought and expression; the illustrations employed are appropriate; the style, though elaborate and ornate, is poetical; and the whole entitles its author to a place with those whose statues are in the portico of the House of Fame. The most hopeful sign is that the later works are simpler, more intelligible, and less laboured than the earlier. It is difficult to acquit of *préciosité* a line like

Imparadised in sunset's cenomel,

or of imitation of a dangerous model one like

Surge in a sea and flame into a flower.

These and similar eccentricities or extravagances are found, however, in the earlier poems; the later are soberer and more mellow. What share in the chorus of wail which poetry has raised since the days of Arthur Hugh Clough—whom but for the absence of humour Mr. Myers would recall—is borne by this latest singer is shown in 'The Passing of Youth,' the sad lesson of which is not confuted in a later poem entitled 'The Renewal of Youth.' A chief source of discontent seems to be that as the sorrows we bear are assumably preparing the future of our race, those who come after us will drink draughts of life fuller and more invigorating than are accorded ourselves :—

Man, whilst thou mayst, love on! with sound and flowers

Make maddening moments into maddening hours,  
Let hours aflame enkindle as they fly  
Those loves of yore that in thy darkness die :—  
Blest, in that glamour could all life be spent  
Before the dawn and disillusionment!

Love on! thy far-off children shall possess  
That flying gleam of rainbow happiness :—  
Each wish unfulfilled, impracticable plan,  
Goes to the forging of the force of Man;  
Thou' thy blind craving novel powers they gain,  
And the slow Race develops in its pain :—  
See their new joy begotten of thy woe,  
When what thy soul desired their soul shall know :—  
Thy heights unclimbed shall be their wonted way,  
Thy hope their memory, and thy dream their day.

Neither very luminous nor very happy is the utterance of an idea that springs up more than once in the volume.

To this form of complaint the answer is supposed to be found in the declaration of an assured hope of immortality supplied in 'The Renewal of Youth.' Anything rather than a clarion blast is blown by Mr. Myers when he deals with this inspiring theme. He reminds us, indeed, of the poem in which Heine likens himself to a scared traveller singing for the purpose of keeping up his spirits. The very name bestowed upon one of the longer poems, 'The Implicit Promise of Immortality,' sounds as if Mr. Myers were seeking to assure himself of his own security, an idea that finds encouragement when it is seen that the poem thus named ends in the following couplet :—

Then, after all, despairs and leaves to-day  
A hidden meaning in a nameless lay.

Quite depressing is the note of the early poems, in which occur such lines as :—

Thus I lamented, and upon me fell  
A sense of solitude more sad than hell,  
As one forgot, forsaken, and exiled  
Of God and man, from woman and from child.



This tone prevails not only in the more distinctly emotional poems, but in the reflections suggested by the dramatic representations at Ober-Ammergau, and in the verses 'On Art as an Aim in Life.'

Not unpleasant, then, is it to get out of this atmosphere and listen to Mr. Myers in his lyrics, which as a rule are more cheerful in strain. One poem, indeed, called 'A Cry from the Stalls,' presents our poet in the strange guise of the laureate of the "mashers"—we apologize humbly for employing a detestable phrase with which America has enriched (?) our vocabulary significant of the worshippers of actresses. A few verses of this curious effusion we quote:

Beautiful darling!  
Light of mine eyes!  
Gay as the starling [alas for the ex-  
gencies of rhyme!]  
Shoots thro' the skies;  
Swift as the swallow, and  
Soft as the dove;  
Hopeless to follow, and  
Maddening to love!  
Ah, when she dances! and  
Ah, when she sings!  
Glamour of glances, and  
Rush as of wings.

\* \* \*  
While the world calls to thee  
I sit apart,  
I from the stalls to thee  
Fling thee my heart!  
Bright eyes to measure it!  
Small hands to hold!  
Take it and treasure it!  
Lo, it is gold!

If the modern admirer of the star of burlesque were capable of appreciating poetry, this surely is the language he would accept as expressive of his sentiments.

Much happier in conception and expression are 'Sweet Seventeen,' the two poems respectively headed 'Unsatisfactory' and 'Satisfactory,' 'Lover's Song,' and others. One short lyric we give since it shows Mr. Myers at his best:—

"Oh, never kiss me; stand apart;  
My darling, come not near!  
Be dear for ever to my heart,  
But be not over-dear!"

And while she spake her cheek was flame,  
Her look was soft and wild;  
But when I kissed her, she became  
No stronger than a child.—

Ah, love, what wilt thou then apart?  
Thy home is thus and here,—  
For ever dearer to my heart,  
And never over-dear.

Mr. Myers uses skilfully and well, for the purpose of crystallizing his thoughts, experiences, and reflections, the instrument of poetry. What he says will be read with attention and often with delight. Poetry with him, however, is blossom rather than fruit, and his more sustained and valuable labour is likely to be in prose.

*The Book of Husbandry.* By Master Fitzherbert. Reprinted from the Edition of 1534, and edited by the Rev. Walter W. Skeat. (English Dialect Society.)

FEW of our old books have more claims upon the attention of students than Fitzherbert's 'Husbandry.' It is strange that it has been so long neglected when thoughtful people are anxious to piece together every scrap of evidence which can give any information as to how the commons lived before the time of

the great enclosures. It would be wrong to forget the service that has been done by Mr. James E. Thorold Rogers's 'History of Agriculture and Prices,' but that laborious work cannot be in any way considered final. It is, indeed, vain to hope for anything like a true picture of the agriculture of the past until many more of the manor customals have been printed, and at least a large selection from the inventories of yeomen that remain in manuscript. Incidentally the antiquary may glean some little from poets and theologians. The author of 'The Vision of Piers Plowman' was well acquainted with rural matters, and in the wilderness of the Parker Society reprints and the controversial theology of the seventeenth century the reader sometimes comes upon a passage which throws unexpected light on the manners of our village forefathers. Tusser and Fitzherbert are, however, our chief authorities of the sixteenth century. The Dialect Society have already issued a very serviceable edition of the former. Fitzherbert is, perhaps, not such an amusing writer as Tusser, but he is far more instructive. In the first place, his plain prose is far easier to comprehend than Tusser's verse; and in the second, Fitzherbert, wherever he may have lived or whoever he may have been, had, it is quite clear, visited many parts of England and profited much by what he had seen. The common opinion has always been that the author of the 'Husbandry' was Sir Anthony Fitzherbert, judge of the Common Pleas, and author of the 'Grand Abridgment' and other law books. This idea, however, has been called in question, and Mr. Skeat tells us that so high an authority as the late Mr. Joseph Hunter believed that Sir Anthony was not the same person as Master Fitzherbert. The editor has with great care gone over every scrap of evidence that is known to exist, and the conclusion of the matter is that there is hardly room for the shadow of a doubt that the judge and the writer on husbandry were one. A member of the judge's family printed a short time ago a transcript of his will from the office copy in Somerset House. This document does not contain any reference to the treatise on husbandry; but the testator's farms and cattle are so minutely mentioned that it is impossible to doubt that the judge was an active farmer. It shows that he was a great stock-keeper and horse-breeder. To one person he leaves ten cows, eight oxen, twelve mares, and a stallion; and "to every of my seruentes that be used to ride with me oon heyffer of two yere olde and vpwrd, or ellse oon felde colt of that age." This passage is curious as it points to the retinue of followers, probably armed men, which it was needful for a judge to take with him when he went on circuit. How many was considered the proper number the testator has not told us. From certain Star Chamber proceedings of 1533 we know that the justices of peace who were Fitzherbert's contemporaries were wont to take each two or three armed retainers with them when they went to quarter sessions.

It is not likely that the modern farmer will derive much practical instruction from a book of this sort, but it is curious to find an observant person of the reign of Henry VIII. having a clearer knowledge

of the harm of stagnant water than is possessed at the present day by many farm labourers and yeomen. "How shall ye knowe seasonable time" for sowing? he asks, and replies, "Go vppon the lande that is plowed, and if it synge and crye, or make any noyse vnder thy fete, than it is to wete to sowe." Yet it is often asserted, in spite of science and experience, that a wet seedtime makes a good harvest. All who have had occasion to examine old farm inventories know that in former days the wheels of carts were often not hooped with iron, but made of wood only. It has been thought that this was done for economy. Fitzherbert was of opinion that those that were bound with iron were much the better in ordinary cases, but that on "marreis ground and soft ground the other [that is, unhooped] wheles be better, because they be broder on the soule, and will not go so depe."

The change in the value of money is curiously illustrated by more than one passage. We are told, for instance, that oxen may be fed at the cost of two shillings each. Making every allowance for change of circumstance, this seems an extraordinarily low estimate. The passage about tithes is very instructive. Notwithstanding the censures of the Church, it is certain that the ecclesiastics were often much cheated. The constant bequest for "tithes forgotten" shows that men's consciences were wont to be disturbed about this matter when on a bed of death. Fitzherbert is careful to insist on the duty of paying tithes honestly, and shows how the tenth sheaf is to be selected, quoting Malachi and St. Augustine as to the fate of those greedy souls who rob the Church of her dues. A considerable portion of the volume may be looked upon as a treatise on the morals of rural life. Its tone is sensible and liberal, with but little to mark the theological views of the writer. That he was a firm adherent of the unreformed religion is shown by the last paragraph in the book, wherein he submits to correction whatsoever he may have said "contrary to the faythe of Chryste and al holy church."

It is not necessary to say that Mr. Skeat has done his editorial work in a satisfactory manner. It would have been as well, however, if some one who has a practical knowledge of agriculture and an acquaintance with its history in the past had added a body of notes. We may be wrong, but it strikes us that many persons who are unacquainted with country life will find in Fitzherbert's pages some things hard to be understood. There is a remarkably copious glossary, which also serves as an index.

#### NOVELS OF THE WEEK.

*Sanguelac.* By Percy Greg. 3 vols. (Hurst & Blackett.)

*After Long Grief and Pain.* By Rita. 3 vols. (Tinsley Brothers.)

*Lemuel.* By the Author of 'Cynthia.' 2 vols. (Same publishers.)

*Women are Strange, and other Stories.* By F. W. Robinson. 3 vols. (Chatto & Windus.)

THE first thing which strikes a reader of Mr. Greg's last (and rather fantastically named) novel is that it has come into the world a little too late. Twenty years ago

it would have been a real contribution to the mass of anti-slavery literature. We have not for a long time come across a more powerful exposure of the horrors of the "peculiar institution," and this although Mr. Greg's style of writing is not that best calculated to impress a reader. It is too much in the nature of a shriek throughout, except when the writer adopts the kind of "I will be calm" manner which we associate on the stage with clenched fists and contorted features. Also he commits more than once the very offence which he considers to have justified his hero in savagely assaulting a man old enough to be his father; for he makes personal attacks on men with whose political views he does not agree, and who in some cases are on the other side not of the Atlantic only, as was Col. Derval, but of the grave. This is the more unfortunate as Mr. Greg is not one of those writers whose novels are written solely to amuse—though incidentally, no doubt, his attain that result oftener, perhaps, than the author intends. On the contrary, he has strong views, political and social, to the exposition of which he devotes his undoubtedly considerable powers in fiction; and he should, therefore, cut down all excrescences tending to weaken the impression which he seeks to produce. He should learn the value of reticence, and remember that scolding is a feminine form of revenge, to which a man so convinced as he is of the inferiority of the female sex ought not to condescend. Even his descriptions are apt to be spoilt by exaggeration of effect. He is never so good as when he is depicting a fight; but even here he dwells too much on what the little boy in the story would call the "bluggy" part of the business, and once or twice the result is simply nasty, as when he makes his hero "job" a slave-hunter in the face with a broken hoe, and describes the effect. If he will curb this tendency, his future novels will be pleasanter reading. One small point we may advert to as it has puzzled us. When the negro asked Bird-fredum Sawin to point the north star out, and that hero "wheeled round about south-west, and lookin' up a bit, picked out a middlin' shiny one, an' tole him that was it," we understand his motive, even if we do not respect it. But why does Clarence Derval tell his slave to travel southward by keeping the sun on his left hand? It can hardly be meant as a sly hit at the ignorance with which Southern slaveholders, like other aristocracies, have been charged; for Mr. Greg, it should be explained, is a red-hot partisan of the South, slavery, secession, and all that appertains thereto. So we leave the problem unsolved.

Rita's new volumes embody three rather gushing love tales, in which the more tender scenes leave little to the imagination. 'After Long Grief and Pain' is the history of a young lady whose father takes a second wife, an *injusta noverca*, who by means of forgery thwarts Rita's engagement with the captain of her choice, and marries her to a bad specimen of the second generation of moneyed gentility. The objectionable plutocrat breaks his neck in the hunting field, and as his wealth is at the same time dissipated by reckless speculation, no traces of him mar the bliss of the lovers' eventual union. Dot has a little more character than Rita.

She is a hoiden in a rather rough family, which is distinguished by nicknames like Mog, Jinks, &c. Though she has a lurking fancy for an elderly friend of her father, which that gentleman more than reciprocates, she is induced to make an unhappy marriage with the view of saving her family from ruin. Her husband beats her and commits other outrages, but again a timely accident paves the way for a happier marriage. The last heroine of the stories is less fortunate, and very sad is the narrative of poor Myra Grahame's broken heart. She is unwise in bestowing her affections on so slight a person as Ernest Davenport, the singer; but his treachery both to her and the girl to whom he returns on the very eve of things being smoothed for him with Myra, again by the seasonable demise of an obnoxious husband, is too grievous a penalty. It will be seen that there is more sentiment than sense exhibited on all sides in these harrowing narratives.

'Lemuel' is a book that deserves some praise. The author has had an original idea: he is the first distinct imitator of Lord Beaconsfield's later manner. His hero is a youthful Jew whose ambition is to be great. He begins his career by winning the hearts of women, and the gilded saloons of duchesses are soon thrown open to him. In his maiden speech in Parliament he

"indulged in a flight of rhetoric that set the House in a roar. He was not disconcerted; he awaited their composure, and then giving utterance to a stinging sarcasm, his audacity was received with a shout."

In the end his speech is a marked success, and he becomes a Cabinet minister before he is thirty. Though a Jew by race he is something of a free-thinker, but he ends by becoming a Jesuit instead of Prime Minister. His wife, the niece of a duchess, dies from injuries inflicted by a married lady whom she has gone to nurse, but who has the misfortune to be Lemuel's silent adorer. Lemuel cannot bear the loss, and gives up politics to wander in Italy. The story then breaks down, and only comes to an end by the help of various rather irrelevant if startling events. The author's style is strictly Disraelian, and some of his apothegms might almost be quotations. "History is a place of sepulture, and its voices are the hollow winds that moan round dead men's graves," is an example; and "Tact is the genius of good manners" is perhaps even better. The author makes the common, but very ignorant mistake of applying the word "sonnet" to a piece of verse consisting of three eight-line stanzas.

Mr. Robinson has also followed the growing practice of publishing in three-volume form a collection of stories. Rather farcical are some of them, but there is plenty of pathos as well as humour in them on the whole. 'Women are Strange' is the story of an Indian colonel who returns from foreign service to find his daughter on the stage, a position to which he has excellent private reasons for strongly objecting. The veteran himself is extremely well drawn, and the plain and unpleasant terms in which he expresses himself to the people he finds surrounding his daughter, especially to a pompous alderman, the angry parent of a stage-struck son, are amusing. The death of poor Clara's mother, the

divorced wife of the colonel, is tragic. 'Brought back to the World' is altogether gloomy, though the story is well told by the steamboat man who is himself the hero of the tale. The head waiter who marries a young wife has a sad history of desertion and a ruined home to tell. 'Petty Cash' is amusing from the utter vulgarity and ingratitude of the dishonest clerk, who quite unconsciously condemns himself by his own narrative. 'The Young Man at Tootle's' shows the exceptional phenomena of a kind heart and a conscience which shun gratification at the price of a woman's ruin. 'The Woman who saved Him' has a still higher moral, and is as pleasant as graphic. The returned emigrant who has gained self-respect and innocence seems a favourite subject with the author. Another good specimen of the kind is found in 'In Trust for Sandy.' Among the other stories, 'The Man who married a Voice,' a street singer whom he bullies and deserts, and to his great chagrin discovers long afterwards to be the *prima donna* who earns 300*l.* a night, which he vainly attempts to share, is very racy. The perfect self-satisfaction of so thorough a scamp as Ulric Pitmore is capably sustained.

#### SCHOOL-BOOKS.

*Xenophon: Anabasis.* Book I. Edited for the Use of Schools by A. S. Walpole, M.A., with Notes, Vocabulary, and Illustrations. (Macmillan & Co.)—This is a positively luxurious edition for beginners, with its marginal analysis, grammatical indexes, and vocabulary which gives almost all forms which present the slightest difficulty, even, e.g., ἡβροῖον, ἡχθόμην. On I. iii, ἀναγκή μοι.....προδόντα, κ.τ.λ., the change of case should be commented on. The notes, however, are generally correct and sensible. Mr. Walpole describes the 'Anabasis' "as one of the most fascinating books in the world."

*Outlines of Latin Word Construction, with Exercises.* By the Rev. G. E. Comberford Carey. (Bell & Sons.)—Easy illustrations of Dr. Kennedy's views on the Latin moods form the staple of this little treatise, which is primarily intended for the help of Local Examination candidates. It is carefully compiled and clearly printed.

*Excerpta Facilia: a Second Latin Translation Book.* By H. R. Heatley, M.A., and H. N. Kingdon. (Rivingtons.)—This collection of short passages for translation into English with the aid of notes and a vocabulary is sufficiently easy and fairly interesting. It seems to be a good little book of its kind.

*Select Letters of Cicero.* Edited by the Rev. G. E. Jeans. (Macmillan & Co.)—The fifty-nine pages of text, including English headings and short introductions, contain nineteen interesting but not especially easy letters. The notes are abundant. The "Index of Proper Names" is, in fact, a limited and abbreviated classical dictionary. The book should prove a useful addition to the series.

*Second Latin Reading Book: forming a Continuation of 'Easy Latin Stories for Beginners.'* By George L. Bennett, M.A. (Rivingtons.)—There are three parts to this work: "Some passages from classical writers appear in Part I; Part III. is an adaptation from Quintus Curtius." It seems a pity that all three parts should not consist altogether of passages from classical authors. Imitations of Latin style, however correct in idiom, seldom keep up the genuine ring, which young students may catch unconsciously if kept to the perusal of the best models. There is, however, no doubt that the admirers



of Mr. Bennett's system will find this new reader useful.

*Vergil: Aeneid, I.* Edited with Notes and Vocabulary by A. S. Walpole, M.A. (Macmillan & Co.).—If Vergil or Virgil can be made elementary it is by such an edition as this. It is a pity that Dr. Henry James's 'Aeneidea' have not been consulted. For instance, the fact of an infinitive clause having the main subject posted in its midst would in that case have at least been noticed on verses 17, 18, "Hoc regnum dea gentibus esse... iam tum tenditque fovetque." Still there is no serious fault to find with the annotation.

*M. Tulli Ciceronis pro P. Cornelio Sulla Oratio ad Iudices.* Edited for Schools and Colleges by James S. Reid, M.L. (Cambridge, Pitt Press).—It is pleasant to see that Mr. Reid has not given up editing Cicero's works. His wide and profound knowledge of his author's diction renders him a particularly sure guide to his meaning, and no intelligent student can use one of his works without a material strengthening of his scholarship. The 'Sulla' is in many respects an interesting speech, though one in which Cicero's character does not show to advantage. We gather from Mr. Reid's excellent introduction that he thinks that Sulla had been guilty of some degree of complicity in the Catilinian conspiracy, but that Cicero defended him from motives of self-interest. Of some half score of ingenious and judicious emendations perhaps the best two are § 30, *ad fin.*, "De supplicio, de laqueo [for Lentulo], de carcere," and § 83, *init.*, "Sed quid ego? Qui... laudari" for "Sed quid? ego qui," &c. We observe a fresh and valuable note (§ 27) on "Ut ne, ita... ut ne." It is not too much to say that the style of Mr. Reid's commentaries is now approaching perfection.

*Lysias Orationes XVI.* With Analysis, Notes, Appendices, and Indices by Evelyn S. Shuckburgh. (Macmillan & Co.).—Mr. Shuckburgh puts a great deal of careful work into his editions, giving in this case perhaps even too much help to students. He has performed a simple though arduous task very fairly on the whole, though in one case at least a certain weakness in scholarship crops out. The words *οὐκ ἂν δικάως ἐξηγοῦσθαι* (ii. 33) are translated, p. 199, "I should not justly be made to suffer for it," and turned, in direct speech, into *οὐδ' εἰ πάλαί ἐνίσταν οὐκ ἂν δικάως ἐξηγοῦσθην*. The contingent suffering was not in the present, but in the future. The question of justice is in the present, and the regular apodosis is turned into a hypothetical sentence with an implied protasis. It is a pity that Mr. Shuckburgh only "occasionally consulted Prof. Jebb's notes in the Selections from the Orators, 1880," though he might have used them for sixty-two pages out of his 191. He might, for instance, have annotated *τὴν ἀλλήν οὐσίαν* (ii. 165), "my property besides." In the introductory remarks on the speech *Κατὰ Διογέτρον* Mr. Shuckburgh boldly fixes the value of the Cyzicene stater at twenty-eight Attic drachmæ, which is generally supposed to be an exceptionally high estimate, applying to the date circa B.C. 335. The weight seems to have been about six-fifths of that of the Attic stater, so that the normal value may have been less than twenty-four Attic drachmæ. The introductory sketch of the life, works, and style of Lysias is full and compact. We quite agree with Mr. Shuckburgh that Lysias ought to be read in schools and colleges, and feel no doubt that his edition, though unfortunately incomplete, will contribute to that desirable end.

*P. Vergili Maronis Aeneidos Lib. I.* Edited with English Notes by A. Sidgwick, M.A. (Cambridge, Pitt Press).—Though schoolmasters may depend upon getting a very good edition from Mr. Sidgwick, no matter what classic work he may undertake, he is not quite at his best in the 'Aeneid.' "Students who are not far advanced in Latin" should be told whether

the "Albani patres," v. 7, were "forefathers" or "senators." As to "sic volvere Parcas," v. 22, the use of *evolvere* and *devolvere* seems almost to prove that the metaphor is from spinning, not from "a wheel or a scroll." Is "gurgite vasto," v. 118, "the vast whirlpool" or "the vast flood" (Henry)? Is "sinus," v. 161, "bays," "creeks," or "curving lines"? "Furor impius," v. 294, is not "accursed rage." To turn to the other side of the account, the separate index for style is a very good idea; there is a list of the principal Homeric parallels, and a "Scheme of Latin Subjunctive, with References to this Book."

*Class Lessons on Euclid.* Part I., containing the First Two Books of the Elements. By Marianne Nops. (Kegan Paul, Trench & Co.).—This book is intended by its author to remedy what she considers to be the chief failing in the present methods of teaching Euclid, viz., that "the analytical processes by which the constructions are arrived at are invariably suppressed." A question of principle is thus opened out not altogether easy of decision. It must be recollected that this is a book for beginners. To all who are well acquainted with the power of mind possessed by an average beginner of Euclid it will be more than doubtful whether it be not better to work through the proposition, understanding each step as it comes, but exercising a certain amount of faith, and then with a glad mind to perform the mental processes indicated in this book, than, assuming powers of insight not really possessed, to perform the efforts of mind which Euclid himself had to perform. After all, this is only what the author has herself done. It is right to add that she has done it well and suggestively, and her book will be of service, not to beginners, but to advanced students. Our own view is that for the former class a good deal of the old method combined with a very little of the method of this book will be best.

*My First Algebra.* By M. H. Senior. "Greenwell's Scientific Series" (Manchester, Thomas Greenwell; London, Simpkin, Marshall & Co.).—This is doubtless one of the swarm of books which are intended to compete for the custom of elementary schools under the New Code. We trust it is not the best. It ought to be possible to provide for the price (threepence) something which contains evidences of more thought, accuracy, and cultivation. Answers to the examples contained and packets of test cards are issued separately.

#### OUR LIBRARY TABLE.

*The Story of English Literature*, by Miss Anna Buckland, which Messrs. Cassell & Co. send us, does not profess to enter into any critical examination of the works of English authors, far less to deal with the philosophic history of thought, but is intended for those who come quite freshly to the subject, not as critics, nor even yet as students, but with awakening intelligence. For this purpose the book is admirably adapted, and it is eminently calculated to arouse an interest in our literature amongst the young. There are certainly a few points in which there is still room for improvement. The list of early writers is very meagre, and there are some curious omissions. William of Malmesbury and Geoffrey of Monmouth are mentioned, but not Robert of Gloucester, Robert de Brunne, nor Orm. Miss Buckland, indeed, seems much more at home among authors of a comparatively modern date than among the early writers in our language, otherwise she would hardly have explained "as a schepe" in the second line of 'P. Plowman' by "as one of the flock of the people." Milton, Pope, Goldsmith, and Wordsworth are fully treated, analyses being given of their principal works. We wonder why Miss Buckland has altered Keble's well-known line into "The daily round and common task." It is very improbable that

Bunyan ever saw or heard of De Deguileville's 'Pilgrimage of Man,' from which Miss Buckland suggests that he took the idea of his allegory.

Mr. C. N. M'INTYRE NORTH lives far from his ancestral hills, in Borough High Street, London Bridge, but, though working peacefully as an architect, he is the Chief of the Club of True Highlanders, a body whose "Book" he has compiled (*Leabhar Comunn nam Fìor Ghaèl*). He has published these two handsome volumes as a supplement to former histories of the Highlands and Highland manners, and he has carefully collected from scattered sources references to the noble Northern people to which he belongs. One of his objects is to correct errors concerning that ancient race; another object is to preserve and delineate their arms and other implements, and copy MSS. referring to them and their affairs. His book contains lithographs of all sorts of things, Highland, Lowland, and Anglo-Saxon! He believes in phallic and serpent worship, the "colleges" of the Druids, and their learning and "doctrine," and he has faith in a great many other wonderful things. His purpose is creditable, but he labours under a serious disadvantage. Pressure of other duties may have prevented him from carrying out intentions formed in youth, but certainly the results of insufficient training appear on every page of this work. The author hazards all sorts of loose statements and illogical conclusions from facts, or alleged facts, which have been gathered at random. His introduction gives a rather amusing account of the origin and rapid decline of more than one of the societies of Highlanders formed in the metropolis. Several came into existence after the Peace of 1816; and one of the chief objects of their meetings, if not of their existence, was that the members should keep each other in countenance in wearing the "garb of old Gaul." The garb is a strong point with Mr. North, who on more than one occasion advocates its use on sanitary, national, archaeological, personal, and artistic grounds. The most imposing public appearance of the Club of True Highlanders was not lucky; it consisted in waiting on Queen Caroline at Brandenburg House attired in kilts. They proceeded to Hammersmith in twelve "landaus and four," with pipers seated in the first vehicle and performing a pibroch under a large flag of silk plaid with sky-blue streamers. It is easy to agree with Mr. North that "the spectacle was in every respect interesting." In 1869 the Club exerted itself laudably in petitioning the Charity Commissioners "to reapply for the conduct of divine worship in the Gaelic language the interest of a sum of nearly 3,500*l.*, subscribed about sixty years ago by Scotsmen in London for that purpose." The society still flourishes at Mason's Hall, Coleman Street, under the auspices of our author. Good as some of the drawings of costume and weapons are, their value is diminished by the association with them of purely apocryphal examples, such as the whole-length figure of a "Druid," which is so badly drawn that the Druid seems to be in the act of taking snuff (!)—see plate v. On the same plate is an edifying figure of a "Keltic warrior" wearing a regulated hauberk and a strange helmet with two monstrous horns, which was found in the Thames (!) and is now in the British Museum. This example will serve to show that Mr. North presses into his service—as he was, to a certain extent, at liberty to do—many instances of ancient costume and customs. He borrows illustrations from analogous sources in Ireland, Britain, India, and elsewhere; but he was surely not justified in declaring the Round Towers to be emblems of phallic worship. A good many other antiquated notions are revived in these volumes. Some of the illustrations, however, have a value which the letterpress lacks. There are useful and well-drawn cuts of Erse, Gaelic, Anglo-Saxon, and Scandinavian examples of carving, chasing, moulding, and sculpturing in ivory and stone, as displayed on swords and pistols

and other weapons, as well as of a large series of Highland targets enriched with studs and lacertine interlacements, such as we examined when reviewing the 'Ancient Scottish Weapons' of Mr. James Drummond.

MISS E. H. HUDSON'S book, *A History of the Jews in Rome, B.C. 160—A.D. 604* (Hodder & Stoughton), is pleasant to read and will prove instructive to the general public. She does not pretend to original researches, but, according to her own words in the preface, she has made use for her compilation "of what has been given to the world by laborious students who have accomplished successful literary work." Not being acquainted with the dead languages, she could not draw directly from Greek and Latin sources. For a popular history of the Jews at this early epoch second-hand sources are, no doubt, sufficient as regards the Greek and Latin documents, since they have been translated and explained over and over again. But this is not the case with the documents in the Talmud and the Midrash, which have by no means been exhausted by Dean Milman, and Miss Hudson ought to have read Dr. Graetz's history of the Jews in Germany, or at least M. J. Derenbourg's 'Essai sur l'Histoire et la Géographie de la Palestine d'après les Talmuds et les autres Sources Rabbiniques' (1867). The author is much more accurate in her descriptions of Roman history and of the invasion of Italy by the barbarians (which fill the larger part of the book) than in matters concerning the Jews. The account of early Christianity, which Miss Hudson rightly regards as a part of Jewish history, is written without reference to the latest critical investigations. Schürer's 'Die Gemeindeverfassung der Juden in Rom' (1879) and Mr. Hatch's Bampton Lectures 'On the Organization of the Early Christian Church' ought to have been consulted. The last chapter, on the early Jewish burial-places of Rome, is completely antiquated. We shall not say much about the appendix dealing with the lost ten tribes, which Miss Hudson hopes will be discovered. This chimera has now a special literature which is growing daily. Perhaps before the lost ten tribes are found the two existing ones will have disappeared.

Books of reference accumulate fast upon our table. *The Royal Calendar*, published by Messrs. Allen & Co., is a complete and satisfactory work of reference.—*Street's Indian and Colonial Mercantile Directory* (Street & Co.) is an elaborate work dealing with an enormous extent of territory. In this edition the most important places on the West African coast have been included. The editors deserve the greatest credit for the way their work has been brought up to date. Among works of reference dealing with Manitoba, Mr. Fraser Rae's work should have been included.—*The Official Year Book of the Church of England*, issued by the Society for Promoting Christian Knowledge, may be made a useful work of reference. The present issue is marred by a pompous preface, and many of the articles need to be made much more concise and direct. "Gush" is out of place in a book of this kind. The idea is good, and all that is wanted is a businesslike editor who will put his material in a terse shape. The Society might take a hint from Mr. Howe's *Classified Directory to the Metropolitan Charities* (Longmans & Co.), where a great deal of information is packed into 150 small pages.—*Ingall's Foreign Stock Manual*, a well-known handy book, recommendable for its clearness and convenient shape, has been sent to us by Mr. Effingham Wilson.—*The Era Almanack*, edited by Mr. Ledger, contains the usual mixture of light literature and useful information.

THE Report of the Committee of the Bradford Free Libraries and Art Museum states that a larger number of visits have been made to the various departments than during any preceding year, being over a million.—The Report of the Librarian of the Wigan Free Public Library speaks of the continued popularity of all branches

of the institution. The large increase in the number of volumes consulted in the Reference Library is attributed to the attendance in the evenings of students of the Mining and Mechanical School, and during the daytime of a considerable number of readers, chiefly studying in the theological division of the library. Who are the Wigan theologians?

WE have on our table *Historic Winchester*, by A. R. Bramston and A. C. Leroy (Longmans),—*Ups and Downs of Spanish Travel*, by H. B. G. Bellingham (London Literary Society),—*Pictorial Guide to Warwickshire* (Ward & Lock),—*The Republic of Plato*, Book I., edited by E. G. Hardy (Longmans),—*The Annals of Tacitus*, edited by G. O. Holbrooke, M.A. (Macmillan),—*Algebra, with Examples*, by F. G. Landon (Isbister),—*The Electric Light Popularly Explained*, by A. B. Holmes (Bemrose),—*Zoological Notes*, by A. Nichols (L. U. Gill),—*The Dragon Fly*, by T. H. (Whittingham),—*Notes upon Notes*, by W. H. Holmes (Davison),—*Great Paul*, by S. J. Mackie (Griffith & Farran),—*A Key to all the Waverley Novels*, by H. Grey (Griffith & Farran),—*Messer Agnolo's Household*, by L. Scott (Longmans),—*Round-Robin Series: Doctor Ben* (Boston, U.S., Osgood & Co.),—*Clare Welman*, by the author of 'Pansies and Asphodel' (Remington),—*Bennie*, by L. Marston (Shaw),—*Rob and Ralph*, by N. Hellis (Shaw),—*Lonely Jack*, by E. Brodie (Shaw),—*The Hidden Record*, by E. W. Blaisdell (Philadelphia, U.S., Peterson),—*Leisure Hour*, 1882 (R.T.S.),—*Red and White*, by E. S. Holt (Shaw),—*Webster, an Ode* (New York, Scribner),—*In Fear and Dole*, by W. Beckenham (Wade),—*Fulfilled Prophecy*, by the Rev. B. W. Savile (Longmans),—*St. Athanasius on the Incarnation*, edited by A. Robertson (Nutt),—*An Analysis of Butler's Analogy of Religion*, by J. Angus, D.D. (R.T.S.),—*The Epistle to the Ephesians*, by R. W. Dale (Hodder & Stoughton),—*Active Service*, Part I., by J. Palmer (Griffith & Farran),—*Joshua and the Conquest*, by the Rev. Prof. Crockery (Edinburgh, Macniven & Wallace),—*Comparative Darstellung des Lehrbegriffs der Verschiedenen Christlichen Kirchenparteien*, by Dr. G. B. Winer, edited by Dr. P. Ewald (Williams & Norgate),—*Prolegomena zur Geschichte Rom's*, by Dr. J. E. Kuntze (Williams & Norgate),—and *Die Gesprochenen Laute der Englischen Sprache und die Schriftzeichen*, by H. Sachs (Kolckmann). Among New Editions we have *Elementary Experiments in Magnetism and Electricity*, by the Rev. J. Overend (Edinburgh, Grant),—*Ferguson's Electricity*, revised by J. Blyth (Chambers),—*Questions and Exercises for Classical Scholarships* (Oxford, Thornton),—*The Whole Science of Double-Entry Book-keeping*, by D. Sheriff (Allen & Co.),—*The Teacher's Handbook of Object Lessons*, by A. Park (J. Heywood),—*Contes de Fées*, by Madame Le Prince de Beaumont, edited by V. Kastner (Hachette),—*Witch Stories*, collected by E. L. Linton (Chatto & Windus),—*Lonely Lily*, by M. L. C. (Shaw),—*The History of the Blessed Virgin Mary*, translated by the Rev. F. C. Husenbeth, D.D. (Dublin, Gill),—*Hymns and Narrative Verses for Children*, by Mary C. Rowsell (Hayes),—and *A Life's Love*, by G. Barlow (Remington).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Fine Art.

Reber's (Dr. F. von) *History of Ancient Art*, translated, &c., by J. T. Clarke, 8vo. 18/6.

##### Poetry.

Merivale's (H. C.) *White Pilgrim*, and other Poems, 9/6.

Murdoch's (A. J.) *The Scottish Poets, Recent and Living*, 6/

##### History and Biography.

Duffy's (Sir C. G.) *Four Years of Irish History, 1845-1849*, 21/

Hawke (Edward, Lord), *Admiral of the Fleet, &c., Life of*, by M. Burrows, 8vo. 21/6.

Nasmyth (J.), *Engineer, an Autobiography*, ed. by S. Smiles, large cr. 8vo. 16/6.

Pocock (R.), *The Gravesend Historian, Naturalist, &c.*, by G. M. Arnold, cr. 8vo. 5/6.

Pumphrey (S.), *Memoirs of*, by H. S. Newman, cheaper ed., cr. 8vo. 2/6.

Rusden's (G. W.) *History of New Zealand*, 3 vols. 8vo. 56/6.

Stanley (A. P.), *Recollections of, Three Lectures delivered in Edinburgh in November, 1882*, by G. G. Bradley, 3/6.

##### Geography and Travel.

Bridges's (T. D.) *Journal of a Lady's Travels round the World*, large cr. 8vo. 15/6.

##### Philology.

Windisch's (E.) *Compendium of Irish Grammars*, translated from the German by Rev. J. P. McSwiney, 8vo. 6/6.

##### Science.

Harris's (W.) *Insanity, its Causes, Prevention, and Treatment*, cr. 8vo. 2/6.

Report of the Smoke Abatement Committee, 1882, 4to. 15/6.

Seaton's (A. E.) *Manual of Marine Engineering*, 8vo. 18/6.

Townsend's (F.) *Flora of Hampshire*, cr. 8vo. 16/6.

##### General Literature.

Besant's (W.) *All Sorts and Conditions of Men*, cr. 8vo. 3/6.

City (The) of Three Spires, 2 vols. cr. 8vo. 12/6.

Dale's (D.) *The Family Failing*, cr. 8vo. 2/6.

Foreign Office, *Diplomatic and Consular Sketches*, reprinted from *Vanity Fair*, cr. 8vo. 6/6.

Hay's (M. C.) *Did me Discourse*, and other Tales, 3 vols. 31/6.

Hayward's (W. E.) *The Colonel's Daughter*, 12mo. 2/6.

Lande's (W.) *The Marriage Ring, a Gift-Book for the Newly Married*, &c., roy. 16mo. 6/6.

Lillington's (Rev. F. A. C.) *Self*, 12mo. 2/6.

Mac Donald's (G.) *Faber, Surgeon*, 12mo. 2/6.

Our Marriage Vow, the Service, Hymns, Record of Marriage, 12mo. 2/6.

Portia, or "By Passions Rocked," by Author of 'Phyllis,' 3 vols. cr. 8vo. 31/6.

Smith's (A. M.) *Political Economy Examined and Explained*, cr. 8vo. 3/6.

Smith's (J. T.) *Mendicant Wanderers through the Streets of London*, roy. 8vo. 4/6.

So as by Fire, a Novel, 3 vols. cr. 8vo. 31/6.

Thomas's (B.) *The Violin Player*, 12mo. 2/6.

Whelpton's (E.) *A Lincolnshire Heroine*, 3 vols. cr. 8vo. 31/6.

##### FOREIGN.

##### Theology.

Cassel (P.): *Die Hochzeit v. Cana*, 3m.

Handbuch der Theologischen Wissenschaften, hrsg. v. O. Zöckler, 3 Halbbd., 5m. 50.

##### History and Biography.

Seventornen (A. v.): *Lessing in Wolfenbüttel*, 2m. 40.

##### Philology.

Brugsch (H.): *Thesaurus Inscriptionum Aegyptiacarum*, Part I, 50m.

##### General Literature.

Bouvier (A.): *Les Pauvres*, 3fr.

Gréville (H.): *Le Vœu de Nadia*, 3fr. 50.

Montépén (X. de): *Simone et Marie*, 6fr.

#### THE SPIRIT OF SHAKESPEARE.

##### I.

THY greatest knew thee, Mother Earth: unsourel  
He knew thy sons. He probed from hell to hell  
Of human passions, but of love deflowered  
His wisdom was not, for he knew thee well.  
Thence came that honeyed corner at his lips,  
The conquering smile wherein his spirit sails  
Calm as the God who the white sea-wave whips:  
Yet full of speech and intershifting tales,  
Close mirrors of us: thence had he the laugh  
We feel is thine, broad as ten thousand beaves  
From pasture: thence thy songs, that winnow chaff  
From grain, bid sick Philosophy's last leaves  
Whirl if they have no response—they enforced  
To fatten Earth when from her soul divorced.

##### II.

How smiles he at a generation ranked  
In gloomy noddings over life! They pass.  
Not he to feed upon a breast unthanked,  
Or eye a beauteous face in a cracked glass.  
But he can spy that little twist of brain  
Which moved some weighty leader of the blind,  
Unwitting 'twas the god of personal pain,  
To view in curst eclipse our Mother's mind,  
And show us of some rigid harridan  
The wretched bondmen till the end of time.  
Oh, lived the Master now to paint us Man,  
That little twist of brain would ring a chime  
Of whence it came and what it caused, to start  
Thunders of laughter, clearing air and heart!

GEORGE MEREDITH.

#### THE TAUCHNITZ REPRINTS.

1, Rock Houses, Tenby, Feb. 5, 1883.

I WAS not aware of writing either from author's or publisher's point of view. I am not much concerned about the question, in fact, because it resolves itself into this. An author has a book to sell, and wants say 750l. for it with reserve of Tauchnitz rights, or 800l. without such reserve. That is a matter of indifference to the publisher.

I was only desirous of showing what I believe is the state of the case from a legal point of view, and that a person sells a book as he does a picture or anything else; and if that person



wishes not to sell it all, so to say, but to reserve something in connexion with it, that something should be stated at the time of making the arrangement. When an author who has sold his copyright without reservation finds his book reprinted by Baron Tauchnitz, and desires to stay the reprint, what standpoint has he, and how can he make the required declaration of ownership of copyright?

The Tauchnitz edition is not a translation of a work, but the work itself. It is a section of the English edition, sold for the most part to English people.

GEORGE BENTLEY.

#### THE SPRING PUBLISHING SEASON.

MESSRS. MACNIVEN & WALLACE, of Edinburgh, announce for the coming season two volumes of their "Household Library of Exposition": 'The Lord's Prayer,' by Dr. Charles Stanford, and 'The Law of the Ten Words,' by Dr. J. Oswald Dykes,—the third series of the St. Giles's Lectures, entitled 'Scottish Divines,'—the second series of the Evangelical Lectures,—the first series of the Chalmers Lectures, by the Rev. Sir Henry W. Moncreiff, D.D.,—the third series of the Edinburgh Health Lectures,—*éditions de luxe*, in parchment binding, of their 'Songs of Rest' and 'C. Sonnets,'—a new series of little books entitled 'Jewel Poets,' being selections from Blake, Vaughan, Herbert, and others,—and the first volume of their 'Evangelical Classics,' 'Leighton,' edited by the Rev. Dr. William Blair, of Dunblane.

#### A FORGOTTEN POET.

3, Putney Hill, S.W., Feb. 5, 1883.

THE poem on the Escorial printed in the *Athenæum* of the 27th ult. has been published before, though not often. Its author has a name, though not a great one. Has Mr. Bullen unearthed the original MS. of Sir Richard Fanshawe?

ADAM RANKINE.

#### 'LA BELLE DAME SANS MERCY.'

Bologna, Feb. 5, 1883.

IN the admirably arranged Rossetti exhibition of the Burlington Fine-Arts Club is a water-colour drawing called 'La Belle Dame sans Mercy,' and the catalogue mentions a sepia sketch of the same (1848) on which are inscribed the following two stanzas:—

I met a lady in the wood,  
Most beautiful, a fairy's child;  
Her hair was long, her step was light,  
And her eyes were wild.

I walked with her in the green shade,  
And nothing else saw all day long,  
For sideways would she lean and sing  
A fairy's song.

The variations from known texts ought to be clearly understood at once for fear of accidents in the future. The two versions known to Rossetti (the only two of which I have any knowledge) are those of the *Indicator* and the 'Life, Letters,' &c.; and the one he knew in early days was that of the *Indicator*, for which he retained an intuitive preference quite borne out by critical study. Reading the poem probably at the British Museum, he wrote his two stanzas, I suspect, from memory—a faculty which thirty years of cultivation had rendered prodigious when I knew him, but which may well have played him false as to details in 1848. In the first of these two stanzas, one would say *most for full* was a mere slip; in the second, the first line seems to me to be a deliberate adaptation connected with a painter's conviction that the horse ("I set her on my pacing steed") had better be away; and *shade for meads* might also very well be an intentional change of scenery. No assumption is, of course, safe; but I feel sure Rossetti knew of no manuscript of the poem, which he characterized as "the wondrous Belle Dame sans Mercy," and about which we had much discussion. It would, therefore, be a great surprise to me if any manuscript of Keats

authorizing these very interesting changes were ever discovered.

H. BUXTON FORMAN.

#### AN AGGRIEVED AUTHOR.

February 3, 1883.

I AM surprised at a statement in your "Literary Gossip" of to-day. You have heard of a writer who has prepared a detailed account of the "quarrel of the British author with the British publisher," and who cannot find a publisher who does not so greatly love his brethren as to refuse to bring the book out. It is pleasing to hear of so much Christianity among a class of tradesmen whom almost every one maligns; and I am sorry to have to inform you that a very short time ago a publisher came and made me an offer for such a book as you describe—an offer I was obliged to decline, for reasons which have no connexion with the merits of the case.

I have had many dealings with publishers, and have found several who were, so far as I could judge, very honest men. But the difficulty always seems to remain in dealings of the kind; the publisher's axiom is, "If the book succeeds, I shall make money; if it fails, you pay the loss." It is the publisher's fault that any book printed fails. We do not want publishers except to ensure us against failure. A competently critical reader and a sufficiently enterprising bookseller are the need of an author. Why the publisher should have half the profits of a book which he has not touched with one of his fingers, on which he runs no risk, and for which he has not laid out a penny is one of those social mysteries that I do not pretend to explain.

W. L.

#### Literary Gossip.

THE title of Mr. Meredith's volume of verse which we mentioned last week will be 'Poems and Lyrics of the Joy of Earth.'

THE publishing firm which, as we said lately, is to be turned into a limited liability company, is that of Messrs. Cassell, Petter & Galpin. The enormous extent of their business makes it one well suited to be worked by a company.

THE publication of Mr. H. Buxton Forman's long expected edition of Keats may, perhaps, be a little further delayed in consequence of the editor's having been sent to Egypt upon business connected with the Post Office. The despatch and return of proofs over so considerable a distance is naturally precarious; but it is still hoped that the four volumes, of which the third is now passing through the press, will be ready by August or September. Even up to the day before his departure Mr. Forman has gone on recovering documents that tend to modify the arrangement of contents more or less; and the collection of letters forming the bulk of the third and fourth volumes will probably amount to nearly two hundred.

THE new volume of Mrs. Everett Green's 'Calendar of State Papers of the Commonwealth,' which will very shortly be published, includes an abstract of all documents dated between November, 1655, and June, 1656. One interesting feature of it will be the account given of the numerous Royalist letters which were passing to and fro at this period, some of which fell into the hands of the Government, and others—notably the correspondence in cipher of Secretary Nicholas with Thomas Ross, or Rowe, and Jos. Jane—seem to have been deposited in the State Paper Office after the Restoration. The precautions taken by the Protector for his own safety, as well as the increasing

stringency of his home policy, receive new and ample illustration.

MESSRS. HODDER & STOUGHTON intend to bring out a "Theological Library," consisting of a series of small books on the doctrines which recent debate has brought prominently before the public mind. "The theological controversy of the last few years," say the publishers,

"has rendered necessary a new statement of the truths most surely believed among us, and a defence of them adapted to the phases of modern unbelief. Most of the extensive works on systematic theology have been undertaken by individual writers; they are wanting in a thorough treatment of the varied themes passed under review, are often one-sided in the evidence they give, are costly, are inadequate to the times in which we live, and have been left behind by the rapid progress of orthodox scholarship, and outwitted by the cunning logic of a restless and determined scepticism. One mind is not competent to deal with the whole realm of theological science, it must weary in the task, and fail in the treatment of individual truths."

The following subjects and authors are announced: 'Does Science aid Faith in Regard to Creation?' by Bishop Cotterill; 'Is Life Worth Living?' by Dr. J. Marshall Lang; 'Are Miracles Credible?' by Rev. J. J. Lias; 'Is God Knowable?' by Rev. J. Iverach; 'Is Dogma a Necessity?' by Prebendary Meyrick; 'What is Regeneration?' by Principal Angus; 'Is Christ Divine?' by Rev. T. Whitelaw; 'Does God answer Prayer?' by Rev. R. McCheyne Edgar; and 'What is Saving Faith?' by Prof. J. J. Given.

PROF. SEELEY has placed in the hands of Messrs. Macmillan & Co. for immediate publication a volume entitled 'The Expansion of England,' based upon a series of lectures on English colonial history recently delivered at Cambridge.

MESSRS. SOTHEY & WILKINSON have been instructed by the representatives of the late Rev. R. W. Eyton to sell by auction the copyright of the 'Antiquities of Shropshire,' the purchaser to be allowed to copy the notes left behind by the author for a second edition. It is to be hoped that this step may be the prelude to the issue of another edition of this learned work, the copies of which at the present time are extremely scarce and only to be procured with great difficulty and at a high price.

MESSRS. MACMILLAN & Co. will publish shortly a new volume of essays by the late Prof. Stanley Jevons under the title 'Methods of Social Reform, and other Papers.'

THE new edition of Messrs. Gostwick and Harrison's 'Outlines of German Literature' which is announced, is intended to be a considerable improvement on the edition of 1873. A new chapter is added on the general literature of the decennium 1873-83; another on the philosophy and religion of the same period; while a concluding survey of "literary Germany" shows how large a territory that term embraces. Some passages of criticism contained in the old edition have been omitted to make room for many new and original translations of poetry. The value of the work as a book of reference is enhanced by the addition of a second index, recording in alphabetical order the titles of the principal books, with a reference to the

authors, about nine hundred, named in the first index.

THE Hibbert Lectures this year will be delivered by the Rev. Charles Beard, of Liverpool, and the subject will be 'The Reformation of the Sixteenth Century in its Relation to Modern Thought and Knowledge.' It has been arranged that the lectures shall be published immediately they are concluded. They will be delivered both in London and in Oxford.

By the death of Dr. J. M. Ross, of the Edinburgh High School, at the age of forty-nine, that city has lost a useful literary workman. During his connexion in early life with the Messrs. Chambers, he assisted in editing their 'Encyclopædia,' and also, we believe, the 'Book of Days'; and some eight years ago he undertook the editorship of the 'Globe Encyclopædia.' His projected sketch of Scottish history and literature—referred to in our "Gossip" last year—was so far advanced, we understand, as to be almost ready for publication.

WE should have mentioned sooner that Mr. W. Carter, the well-known bookseller in Regent Street, is retiring from business. Mr. Carter, who has been deservedly popular, is in his sixty-eighth year, and has earned his repose by many years of work. He is, by the way, the father-in-law of the adventurous traveller whose 'Rough Notes of a Journey through the Wilderness to Pará' he published some years back.

At the meeting of the Newsvendors' Provident Institution on Monday it was resolved to found a "Francis pension," for poor newsvendors, as a memorial of the late Mr. John Francis, the publisher of this journal, and a warm friend of the institution. A good beginning has been made in the way of subscriptions.

MESSRS. GRIFFITH & FARRAN are preparing a new series of historical reading books by Mr. Oscar Browning. They will consist of four volumes, of about 150 or 200 pages. The first reader will consist of easy episodes from the whole course of English history arranged in chronological order; the second of less easy episodes arranged on the same plan. The third and fourth readers will contain a short history of England divided into two parts. By this means the inconvenience of confining the lower standards to the earlier part of English history will be avoided. The readers will be copiously illustrated.

In addition to the articles we announced some weeks ago, the next number of the *Scottish Review* will contain one on 'The Scots Guards in France,' by the Hon. Mrs. Maxwell Scott, the great-granddaughter of Sir Walter Scott.

THE new editor of the *Whitehall Review* is going to adopt the plan of publishing a complete story in each issue of his paper. The earlier tales will be written by Mrs. Diehl, Mrs. Leith Adams, Florence Marryat, Mrs. Price, Mabel Collins, Lady Violet Greville, Mr. Percy Greg, Annie Thomas, Alice King, and Mr. Alan Muir.

UNDER the title of 'Sir William Hamilton: the Man and his Philosophy,' Messrs. Blackwood & Sons will publish immediately the two lectures recently delivered by Prof. Veitch at the Edinburgh Philosophical Institution.

THE retail booksellers, who have been long groaning under the competition of the stores and of the "cheap-jacks" who give twenty-five per cent. discount, talk of forming a union, with a view of dictating terms to the publishers and preventing them from selling to drapers or co-operative stores, or to any one who offers the public more than ten per cent. discount. A number of letters appear on the subject in this month's *Bookseller*. There is no doubt the retail trade is in difficulties. It is almost, if not quite, impossible for shopkeepers to give twenty-five per cent. discount and make the two ends meet; but it does not seem likely that much will be gained by the proposed union. A similar attempt made some thirty years ago failed, and circumstances are now less favourable to it.

THE Syndics of the Cambridge University Press are looking out for an editor for Mr. Stanford's dictionary. Applications for the post should be sent in by the 28th of February.

MR. TWEED's promised work on the Proverbs of Glasgow since 1832 is now in the printer's hands. An appendix will contain a brief account of the various incorporated trades of the city.

THE sixth congress of the International Literary Association is to be held at Amsterdam in September. The Association offers a prize for an essay on liberty of thought and speech in Holland during the seventeenth and eighteenth centuries.

MISS BETHAM-EDWARDS's novelette 'Exchange no Robbery' appears in *La Revue Britannique* for February under the title of 'La Substitution,' to be followed by 'Disillusionné,' and other stories contained in the same volume, favourably reviewed a few weeks back in the *Athenæum*. The translator is M. Henri Tripard.

MR. W. J. FITZPATRICK, known to the world of letters as the biographer of Bishop Doyle, Lady Morgan, &c., has been sworn in as High Sheriff for the county of Longford.

THE production of books and maps in Germany, including new editions, during 1882 reached 14,794, as against 15,191 in 1881. Natural science, law, and theology are all more weakly represented. Mathematics, philosophy, and modern languages show an increase.

AN article on the Newspaper Label and Registration Act, with notes, comments, and the latest decisions, has been written by Mr. W. F. Finlason, barrister-at-law, for the new edition of 'The Newspaper Press Directory.'

THE following have been elected officers of the Cambridge Philological Society for 1883: President, Prof. Skeat; Vice-Presidents, Rev. Robert Burn and Mr. H. Jackson; Treasurer, Mr. J. E. Nixon (re-elected); Members of Council, Mr. J. B. Allen, Rev. S. S. Lewis, Dr. W. Wright, Rev. H. A. J. Munro, and Mr. W. Ridgeway; Secretary, Prof. Postgate.

THE 'Catalogue of the Chinese Translation of the Buddhist Tripitaka, the Sacred Canon of the Buddhists in China and Japan,' compiled by Mr. Bunyiu Nanjio, is at last ready. It has been printed at the Clarendon Press with the new Chinese types cast from

the matrices lately acquired in China through Prof. Legge. Mr. Bunyiu Nanjio has restored most of the original titles in Sanskrit. He has also fixed the dates of most of the Chinese translations.

THE Marchese Matteo Ricci, the president of the Circolo Filologico of Florence, has just brought out a set of 'Ritratti e Profili Politici e Letterari.' The 'Ritratti' are devoted to the Marchese's uncle, Massimo d'Azeglio, and his relations with Cavour; the archaeologists Carlo and Domenico Promis; and the historians Gino Capponi, Carlo Bandi di Vesme, Federigo Sclopis, and Cesare Campori, with all of whom the Marchese was personally acquainted.

A SOCIETY for the study of the Vedas, the Veda-Vidyālaya, has been founded at Calcutta. It was opened by Pandit Brahmavrata Samadhyayi, who chanted a Vedic hymn and gave an introductory address on the advantages of Vedic studies. Keshub Chunder Sen, though he has renounced his belief in the divine inspiration of the Vedas, exhorted his countrymen "to study the root of their national life and literature and theology in those primitive records of Aryan faith, the Vedas." Pandit Mohesh Chunder Nayaratna, the Principal of the Government Sanskrit College, brought the proceedings to a close by thanking the founder for inaugurating so useful an institution. He said he was sure the pandits of Bengal, though they differed from Keshub Chunder Sen in his religious views, would all feel grateful to him for his encouragement of Vedic studies.

PROF. HUXLEY will deliver an address at the Liverpool Institute next Friday.

ERNST DOHM, who has been editor of *Kladderadatsch* ever since 1849—it was started the year before—died on Monday at Berlin. He was the author of two or three farces, and published sundry translations from the Spanish.

## SCIENCE

### A VISIT TO EASTERN TURKISTAN.

RECENT events have served to draw renewed attention to the question of English trade with Eastern Turkistan. The earliest efforts in this direction date only fifteen years ago, and it was not until 1872 that the late Mr. R. Shaw, after visiting Yarkund and investigating the whole question of its commercial requirements, published a series of letters in which he strongly exhorted our Manchester and Bradford manufacturers to avail themselves of this new market. The opportunity was exceptionally favourable, for after years of anarchy and disquiet, consequent on the Mohammedan rebellion against the Chinese authority in Central Asia, the westernmost portion of this region had been consolidated under the late Yakub Beg, or Atalikh Ghazi, a ruler who had shown himself openly desirous of establishing friendly relations with his English and Russian neighbours. Both countries responded by the despatch of official missions with authority to conclude treaties of commerce, and that under Sir Douglas Forsyth was the means of acquiring a most interesting store of information on this distant region. The subsequent defeat of Yakub Beg by the Chinese, his death, and their reconquest of Eastern Turkistan proved a serious interruption to trade from the side of British India, and for some years the commercial intercourse between the two countries sank to insignificant dimensions. The year before last Mr. Ney Elias, well known for his geographical

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explorations and recently occupying the post of Resident at Leh, in Ladak, paid a visit to Eastern Turkistan, and was received by the Chinese rulers with far more cordiality than might have been expected, considering the encouragement which had been shown by us to Yakub Beg, whom the Chinese themselves would never consent to regard in any other light than that of a rebel.

The latest English visitor to Alty-Shahr, or "the country of the six cities," as Kashgar and its dependent districts are locally termed, has brought back clear proof that the administration and the inhabitants are really animated by very friendly feelings towards us. Mr. Andrew Dalgleish, an enterprising merchant, whose reputation in India for tact, patience, and knowledge of Eastern ways proves him to have been peculiarly fitted for such an enterprise, has recently conducted a trading caravan to Yarkund, and after ten months' residence in the country has returned to India and laid the results of his expedition before the public. In a communication to the *Allahabad Pioneer* Mr. Dalgleish has been at pains to lay especial stress on the marked kindness and friendliness with which all the Chinese officials received him, as constituting the most remarkable feature of his experiences. Though a common trader, unprovided with any sort of credentials from his own Government, and unable to speak a word of Chinese (though knowing Turki and Persian well), he was from first to last treated by the Chinese with the greatest consideration and courtesy. He modestly disclaims any personal merit in regard to this and attributes it to two causes: one the inherent qualities of the officials, who, he is firmly persuaded, are as a rule pervaded by a desire to act justly, and the other the generally friendly and well-meaning disposition of the Chinese Government towards England.

From Mr. Dalgleish's rough diary we have culled a variety of data which afford an interesting picture of the present condition of affairs in the Central Asian dependencies of the Chinese Empire. Since the time of the Atalik Ghazi the general administration of the country has of course undergone a complete change, and that vast region which comprises the horse-shoe-shaped basin of the Tarim river and lies eastward of Hami is now ruled by a Gumbur or lieutenant-governor, resident at that town, while under him are Loshais or commissioners, to each of whom from four to six districts are subordinated. The Loshai of Kashgar has the six districts of Alty-Shahr under his jurisdiction, and each city or district is governed by an Amban or officer, occupying a position somewhat analogous to that of a magistrate and collector in India. Besides one or two judges to each district, there is a judicial secretary, who prepares for the Amban appeals from the judges' decisions. Then there are the Chinese military officers and soldiers, a few Chinese clerks and aspirants in training for office, and a few Chinese merchants; besides these some 25,000 British subjects, mostly from Kashmir and Northern India, and about an equal number of people from adjacent countries, such as Afghanistan, Badakshan, &c. The great majority of the inhabitants and the bulk of the officials are natives of the country—Mohammedan Turks of the Usbeg tribe. All business is now conducted in Turki, though in the late Amir's time, just as in that of the Mohammedan emperors of India, Persian was the court and official language. Translators are attached to each office, it being considered undignified for a Chinese gentleman to acquire a knowledge of the vernacular. Care is taken that the rising Mohammedan generation destined for Government employment shall be taught Chinese, and in the Government school at Yarkund about 150 Turki lads are being taught that language and wear the Chinese dress.

The army numbers in all about 40,000—not a large force considering the extent of country over which it is spread, but fairly armed for

Asiatics, and one which would probably prove more than a match for any troops, short of Russians or English, which could be brought against them. The cost of supporting this army is at present a very serious drain on the national resources, and Mr. Dalgleish assures us that money has to be remitted from China to meet the expenditure of this outlying province. Of late the Chinese have shown a commendable anxiety to develop the capabilities of the country: sericulture, a thriving industry in times past, has been encouraged by the distribution of eggs to the farmers; numerous vegetables have been introduced from China; and roads and bridges have been repaired or constructed for the first time. On all the main roads are to be found rest-houses established at intervals and reserved for the use of the Chinese officials and merchants. There is a thoroughly organized postal service, the letters being carried by Mohammedan horsemen, for whom, as in Tibet, relays of horses are provided at the station-houses. The postmaster at Yarkund is a Chinese Christian. There is a weekly mail to China, and the letter-carriers travel sixty and sometimes more than a hundred miles a day.

The Amban or governor of Yarkund appears to have behaved in a particularly civil manner both to Mr. Dalgleish and to other merchants. On the occasion of the Amban's birthday that official issued orders for Mr. Dalgleish's house to be gorgeously decked at his (the Amban's) expense, and in the evening gave a really first-rate dinner to about forty traders and a sprinkling of Chinese officials. The repast was followed by music and dances, which were kept up for the delectation of the guests until a late hour. A visit made by Mr. Dalgleish in company with a Chinese acquaintance to the Yangi-Shahr, or official and military city, enabled him to inspect the commissariat and transport arrangements, which appeared to be in good order. Their storehouses were well stocked, and the baggage animals, numbering over 2,000, were in excellent condition, the mules being especially noticeable for height and strength.

In regard to trade, Mr. Dalgleish was struck by the large consignments of Russian piece goods, by which the Kashgar market was completely overstocked—a circumstance, however, which was happily compensated by the fact that superior English prints threw Russian prints quite in the shade. Throughout Central Asia English bleached cottons and muslins would obtain a ready sale were it not for the prohibitive action of the Russians, who treat such goods as contraband. Mr. Dalgleish thinks that this "unfair action," as he not unnaturally terms it, on the part of Russia could be met by taking advantage of the provisions of the new treaty between Russia and China, and, where the same is in fair working order, consigning English goods to a Chinese trader for sale. We can only say we should be much surprised if the Russian authorities were to allow their traditional tariff policy to be practically set aside in so simple a manner as this. Duties on imported, exported, and inland goods are very heavy in Chinese Turkistan, owing to their levy at each town *en route*, just as *likin* duties are levied in China. The tax on land is 9 per cent. on the year's crops, but owing to the heavy official indents made on the farmer for wood, grass, farm products, and labour, he has little or nothing left for his year's expenditure and toil. Not one-tenth of the duty drained from these hardy cultivators actually reaches the Chinese treasury; it is silently abstracted bit by bit during its process of filtration through the hands of the various grades of officials. Mr. Dalgleish remarks it is a pitiable sight to see the farm-people outside the city waiting to deliver wood and grass to the governor. Should the farmer be in a position to give a bribe, he soon obtains his release, but if not, he is sure of a week's lodging on the cold ground, an exposure which has

proved fatal to many. The climate is so rigorous that there is a Chinese order compelling householders to afford shelter for the night to any stranger who may knock at the door after sundown in the depth of winter. Any one disobeying the order renders himself liable to be decorated with a ponderous wooden collar (a common mode of punishment in Kashgar), and should the would-be guest die in consequence of his failure to obtain shelter, the householder is liable to be executed. The order operates rather hardly occasionally, as an old Yarkundi, giving shelter to a drunken Chinaman one night during Mr. Dalgleish's stay, was robbed of 4,000 silver coins in return for his hospitality.

Mr. Dalgleish was enabled to perform a charitable act during his sojourn in the country, and that was to obtain the release from slavery of a poor friendless man, a native of Gilgit, on the north-western confines of India, and a subject of the Maharajah of Kashmir. Mr. Dalgleish took this poor fellow into his service, and presented the Chinese official who heard the case with a silver watch. The festivals on the occasion of the new year were the scene of great merriment, revelry, and sports on the frozen lakes and elsewhere. Though skates are unknown inventions, sliding is a favourite amusement and much in vogue with the Yarkundi youngsters. The *tamasha*, or merrymaking, however, led to riotous scenes and fighting, and fatal results ensuing, the whole affair was broken up by order of the Amban.

This functionary gave several audiences to Mr. Dalgleish, with whom he appears to have been on the very best of terms. On one occasion a sudden summons brought the latter gentleman breathless to the governor's house, to find that the cause of excitement was an English map of Eastern Turkistan, which had just been received as a present from Mr. Ney Elias, the British Commissioner at Leh. The only means of rendering the document intelligible to Chinese ken was to cover the face of the map with slips of red paper on which the Amban inscribed the names of the places in Chinese characters; but as this was after all only a makeshift, Mr. Dalgleish took the trouble of copying the entire map, with Chinese nomenclature, on a large sheet of silk paper—a task which occupied him three days, and which, as soon as completed, entailed on him the necessity of making a second copy for the Do Tai, or Chinese commissioner, a high official sent to inquire into the condition of affairs in Kashgaria.

Speaking of the habits of the people, Mr. Dalgleish remarks that there are several good qualities in the Turkistan damsels, which will readily recommend themselves to our English feelings: their early rising, followed by the morning tribute of thanksgiving to the Almighty, their cleanliness, a childish simplicity, and strong affection when kindly treated, together with their unpretending ideas of women's rights. Their dress affords, of course, a contrast to Western fashion, but the long loose robe, the short embroidered jacket, and the deep fur turban (without the wretched veil) or little conical flowered cap are pleasing and picturesque.

By April the Russo-Chinese treaty from all reports was in fair working order, and several traders from Khokand had arrived at Kashgar and Aksu. The markets were completely glutted, and even goods of superior quality were being sold at ruinous prices—a state of things which induces Mr. Dalgleish to think that the Russian authorities must have subsidized their traders with the object of driving British commerce out of the field, and so monopolizing the market in Chinese Turkistan. Such a course, however, even if persisted in for a time, cannot lead to the permanent exclusion of our trade. The late Mr. Shaw proved most clearly in 1872 that the cost of transport of a hundredweight of cotton piece goods from Moscow to Eastern Turkistan was considerably more than from England, notwithstanding

standing that in the latter case the goods would have to cross the stupendous passes of the Himalayan chain. These estimates of cost hold good now, for the conditions of transit are unchanged, and the recent appointment of a Russian Consul at Kashgar makes it clear that if England wishes to retain her hold on this market for her manufactures the effort must be made at once. We observe with satisfaction from a recent telegram that Mr. Dalgleish purposes to revisit Kashgar shortly. The additional information he will be enabled to gather will doubtless be valuable, and will enable Government to consider the expediency of sending some qualified person on a properly organized mission—a step which, if soon carried into effect, would no doubt result in the arrangement of commercial intercourse between the two countries on a recognized and satisfactory basis.

## ASTRONOMICAL NOTES.

The planet Venus will be at her greatest elongation on the morning of Friday next, the 16th inst.

Jupiter is now on the meridian at 8 o'clock in the evening, only 5° to the south of the bright star  $\beta$  Tauri. Saturn passes the meridian before six, and sets about an hour after midnight.

It was inadvertently stated in our "Notes" last week that D'Arrest's periodical comet would be in perihelion on the 12th of June, that day being, in fact, the epoch for which M. Leveau has computed the elements. The comet will not be in perihelion, according to those elements, until the 13th of next January; but if seen at all at this return (which will only be possible with the most powerful instruments) it will be before the perihelion passage, the most likely time being in the autumn. M. Leveau is about to circulate an ephemeris, calculated from his elements, from the 23rd of April to the 25th of November, so as to secure every possible chance of seeing the comet. It will be remembered that it was first discovered by the late Prof. d'Arrest (afterwards of Copenhagen) at Leipzig on the 27th of June, 1851. It was found to be periodical, with a period of about six and a half years, and was observed again (but only at the Cape of Good Hope) about the end of 1857. At the next return, in 1864, it was unfavourably placed for observation, and was not seen, but it was observed again both in 1870 and in 1877.

The gold medal of the Royal Astronomical Society has this year been awarded to Dr. B. A. Gould, Director of the Observatory at Cordoba.

Another small planet was discovered by Herr J. Palisa at Vienna on the 31st of January. This will probably reckon as the first discovery of the present year, and as No. 232 in a general list; but it seems possible that some observations, presumed to be of Byblis (No. 199), made at Dresden early in January, may be, in fact, also of a new planet, as the orbit of Byblis is not very accurately known.

Mr. Latimer Clark published some months ago a small work on the transit instrument, the object of which was to explain so clearly its fundamental principles that any one possessed of a slight amount of mechanical skill might be able to use a small portable one in obtaining true time for the regulation of clocks and watches. To facilitate its use for this purpose he appended to the book a table of the exact mean times of the transits of several bright stars and of the sun over the meridian of Greenwich for part of last year, reduced from the *Nautical Almanac*. This he proposed to publish annually in a separate form, and accordingly we have now before us his 'Transit Tables for 1883.' This work (of 103 pages) contains also other tables and memoranda which will be useful to the amateur astronomer, who often wants more than he can find in an ordinary almanac, but requires less than what is given in the *Nautical Almanac*, besides the convenience here offered of having it before him in a much smaller volume. The rising and setting of the sun and

moon are given for every day; those of the principal planets (with their times of transit) for every fifth day; and the positions of the planets, the configurations of Jupiter's satellites, and the times of all remarkable phenomena are included. Besides all this, the mean temperature of every day (determined from a series of years) at 9 o'clock in the morning is tabulated; and also the mean monthly rainfall at London, Manchester, Inverness, and Dublin, as determined by Mr. Symons from records made during the years 1870-79. Mr. Clark undertakes to provide a small transit instrument with a telescope 13 in. in length and object-glass of 1½ in. aperture at an expense of only 8l. His book is published by Mr. A. J. Frost.

## SOCIETIES.

ROYAL.—Feb. 1.—The President in the chair.—The following papers were read: 'On the Electrical Resistance of Carbon Contacts,' by Mr. S. Bidwell, 'On the Affinities of Thylacoleo,' by Prof. Owen, and 'On a Theory of Magnetism based upon New Experimental Researches,' preliminary note, by Prof. D. E. Hughes.

SOCIETY OF ANTIQUARIES.—Feb. 1.—Mr. E. Freshfield, V.P., in the chair.—The Rev. A. Lawrance, the Rev. W. Benham, Mr. W. B. Richmond, and Mr. A. J. Butler were admitted Fellows.—Mr. A. J. Butler exhibited two chalices and two patens, silver gilt, of the type of the Nettlecombe chalice, the property of Brasenose College, Oxford. These vessels were silver gilt, and as far as could be detected, bore the hall mark of 1502. In connexion with this very interesting exhibition, a resolution was passed requesting the Council to take steps towards procuring a catalogue of the church plate belonging to the parishes of the City of London, and to arrange for an exhibition of interesting specimens of such plate in the rooms of the Society.—Mr. J. H. Cooke communicated an account (drawn up from unpublished documents) of the wreck of Sir Cloudealey Shovell off the Scilly Isles in 1707.

ARCHAEOLOGICAL INSTITUTE.—Feb. 1.—Sir J. Maclean in the chair.—The death of the Rev. W. H. Jervis, a member of the Council, was spoken of by the Chairman, and a vote of condolence with his family passed.—Mr. W. M. F. Petrie read a paper 'On the Pottery of Ancient Egypt,' and exhibited diagrams and examples illustrating the different classes of the fictile vessels of the fourth, eighteenth, and nineteenth dynasties, and of Greek, Roman, and late Roman times. Many hundreds of specimens had been collected from sites of which the dates were known, in order to establish the epochs of the various forms and qualities used. The general result appears to be that although some varieties are almost exactly similar from the earliest period down to Roman times, yet there are several characteristics by which the periods may be readily distinguished.—Mr. Hartshorne read a paper on Kirkstead Chapel, Lincolnshire, calling attention to the singular beauty of this exquisite Early English work, and giving some notes upon the great Cistercian house near which it is placed. Much regret was expressed that, for lack of funds to preserve it, the chapel, which still stands complete with its vaulted windows and walls, as it was left by its builders in the first quarter of the thirteenth century, must within a very short time become a hopeless wreck. Mr. Hartshorne thought that as the building had survived intact to the present day—passing unscathed through Reformation, Revolution, and that still more dangerous period for its architecture, a contemplated "restoration" of forty years ago—the time had certainly arrived that something should be done to save it, and that it would be a sort of scandal to the body archaeological if so choice a memorial should be supinely suffered to fall into the utter ruin which is now imminent without at least the support of a few wooden props, which might keep it up until something better could be done. Attention was also called to a remarkable effigy in the chapel, exhibiting a knight in a cylindrical flat-topped helm, of which not more than eight examples have hitherto been noticed in monumental sculpture, and wearing a hauberk of "banded mail," the fifth sculptured example in England, now observed for the first time, of this very puzzling kind of defence. Some wooden screen-work, probably the earliest in the kingdom, and also remaining in the chapel, was commented upon.—Mr. W. Balfour read a paper 'On the Monuments in the Church of Tideswell, Derbyshire,' and exhibited a rubbing from a brass showing an early representation of the Trinity.—Sir Henry Dryden sent some drawings of fourteenth century tiles with armorial bearings, apparently to a certain extent conventional.—Mr. Hartshorne laid

before the meeting illustrations of Kirkstead Chapel effigy and screen-work, squeezes of "banded mail," and a "button and pillar" brass clock, dated 1601.—Mr. W. T. Watkin sent some notes on the Roman station Petriana, named in the 'Notitia,' and the evidence as to Hexham being its probable site.

LINNEAN.—Jan. 18.—Sir J. Lubbock, President, in the chair.—Prof. J. A. Harker, Messrs. E. A. L. Batters, A. J. Burrows, E. F. Cooper, and G. Lewis, were elected Fellows.—Mr. H. Groves called attention to a specimen of *Ranunculus ophioglossifolius* obtained in Hampshire, and therefore new to Britain.—There was exhibited for Mr. J. Romanes a live specimen of *Pieris rapa*, found on his window.—A paper was read 'On the Fall of Branchlets in the Aspen (*Populus tremula*),' by Mr. S. G. Shattock. He shows that in this tree and some few others—in contradiction to the majority of exogenous trees—a process takes place termed "cladotaxis" by the Rev. W. J. Berkeley many years ago. In the small branchlets only disarticulation is effected by a swollen ring of corky tissue at the base, somewhat as in the ordinary fall of leaves.—Mr. A. G. Bourne gave a contribution 'On the Anatomy of Polynoma,' pointing out that the *Polynoe grubiana*, very common in the Mediterranean, is only a variety of the *P. clara*, Montague, of our own coasts. The latter itself has certain constant characteristics, and others much more variable.—Prof. Duncan read his 'Observations on the Madreporarian Family Fungidae,' with Special Reference to their Hard Structures. Edwards and Haime described the synapiculae as constituting an essential family structure and also the absence of endothelial dissepiments. Dr. Duncan states that the ridges of the continuous synapiculae with canals between them are limited by solid and also perforate septa, and he delineates the structures. The synapiculae are shown to have no relation to the ornamentation in the ridges of the septa. The basal wall he believes to be of synapicular origin, and the foramina in it to relate to the growth of these binding structures.

CHEMICAL.—Feb. 1.—Dr. Gilbert, President, in the chair.—The following were elected: Foreign Members.—Messrs. F. Beilstein, P. T. Clève, H. Debray, E. Erlenmeyer, R. Fittig, H. Helmholz, D. Mendeleff, V. Meyer, and L. Meyer. Ordinary Fellows.—Messrs. H. C. Bond, G. C. Basu, J. Brock, A. M. Chance, J. T. Donald, H. C. Foote, W. Fox, W. B. Flett, J. A. M. Fallon, E. C. Gill, F. Gotthard, J. Hunter, H. Jones, R. B. Lee, A. H. Jackson, J. T. Jenner, E. E. Johnson, W. W. J. Nicol, F. W. Richardson, E. S. Spencer, C. A. Serré, T. Turner, and J. E. Tuit.—The following papers were read: 'On Derivatives of Fluorene,' by Messrs. W. R. E. Hodgkinson and F. E. Matthews. The fluorene was crystallized five or six times from alcohol, it melted at 113°; when pure it does not fluoresce. Dibrom and monobrom derivatives were obtained, and a fluorene sulphonic acid; by the action of caustic potassium the potassium sulphate a trihydroxydiphenyl was formed; and by dropping the hydrocarbon into fused caustic potash a dihydroxydiphenyl was procured.—'On the Action of Chlorine on Certain Metals,' by Mr. R. Cowper. As observed by Wanklyn, dry chlorine has no action upon melted sodium. The author finds that dry chlorine has no action upon Dutch metal, zinc, or magnesium, and starts very slowly upon silver and bismuth; tin, arsenic, and antimony are attacked rapidly with evolution of heat.—'Some Notes on Hydrated Ferric Oxide and its Behaviour with Sulphuretted Hydrogen,' by Mr. L. T. Wright.—'On Alpha Cyano-naphthalene Sulphonic Acid,' by Mr. W. K. Dutt.

PHILOLOGICAL.—Feb. 2.—Dr. Murray in the chair.—The Rev. F. W. Ragg was elected a Member.—Mr. H. Sweet read a paper on the derivation of *Viking*, which he made a warrior, *wig-ing*, from *wig*, war; *hice*, which was the equivalent of Lat. *cupa*, vessel (Welsh *cwch* was both boat and beehive); and *ait*, M. Eng. *eyt*, which was from *igcæ*, a contraction of *igcæde*, the dat. of *iggaþ*, an island (*eyot* was a modern spelling from false analogy with *eye*); and on the history of *g* in the Teutonic languages. In the earliest A.-S. glossary, the Epinal, cuckoo-sorrel was *geaces sure* (*geac*, gowk, cuckoo), while in the next glossary, the Erfurt, of the eighth century, *geaces* appeared as *teces*. Mr. Sweet showed how early the soft sound of *g* existed, and how thence *g* passed into the later *y*.—Dr. Murray stated that in the A.-S. forms in the Society's Dictionary he always used the letter *g* for the hard sound, as in *god*, while for the soft sound he employed the *g*, and thus prepared the eye for its change into the Middle English *j* and modern *y*.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 6.—Mr. Brunlees, President, in the chair.—It was announced that the Council had recently transferred Messrs. J. Bourne, C. Duncombe, J. W. Girdlestone, and C. Horsley to the class of Members; and had



admitted twelve students.—At the monthly ballot eight Members were elected, forty-four Associate Members, and three Associates.

**ROYAL INSTITUTION.**—Feb. 5.—Mr. G. Busk, Treas. and V.P. in the chair.—The Duke of Bedford, Lord Lawrence, Major G. E. Boyle, Major A. T. Fraser, Mrs. H. B. Carter, Mrs. C. E. Murchison, and Mr. J. Fielden were elected Members.

**SOCIETY OF ARTS.**—Feb. 5.—Mr. L. Field delivered the second of his course of Cantor Lectures 'On Solid and Liquid Illuminating Agents.'

Feb. 6.—Sir D. Currie, M.P., in the chair.—A paper 'On the Social Conditions and Prospects of Madagascar' was read before the Foreign and Colonial Section of the Society by the Rev. J. Peill.

Feb. 7.—Mr. T. W. Boord, M.P., in the chair.—Eight candidates were proposed for election as Members.—A paper 'On the Modern Lathe' was read by Mr. J. H. Evans.

**SOCIETY OF ENGINEERS.**—Feb. 5.—Mr. J. Church in the chair.—The statement of accounts for 1882 was read, after which the Chairman presented the premiums of books to Messrs. C. H. W. Biggs and W. W. Beaumont for their paper on 'Notes on Electric Lighting,' and to Mr. W. Martin for his paper 'On the Strength of Boiler-Flues.'—The Chairman then delivered his inaugural address.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—Feb. 6.—Dr. S. Birch, President, in the chair.—The paper read was 'On Babylonian Tablets relating to House-Holding,' by Mr. T. G. Pinches.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—River Valleys of English Lowlands, their Dates and History, Prof. T. G. Bonney.  
—Surveyors' Institution, 8.—Solid and Liquid Illuminating Agents, Lecture III, Mr. L. Field (Cantor Lecture).  
Tues. Geographical, 8.—Second Voyage of the Elra to Franz Josef Land, Mr. B. L. Smith.  
Wed. Horticultural, 11.—Scientific and Fruit and Floral Committees.  
—Royal Institution, 3.—Primal Ancestors of Existing Vegetation, Prof. W. G. Williamson.  
—Anthropological Institute, 8.—Aboriginal and other Tribes of the Yunnan and the Shan Country, Mr. A. R. Colquhoun.  
—Civil Engineers, 8.—Design and Construction of Repairing Slips for Ships, Mr. T. B. Lightfoot.  
—Photographic, 8.—Anniversary Meeting.  
—Colonial Institute, 8.—Architectural, Mr. G. Atchison.  
Thurs. Royal Academy, 8.—Architecture, Mr. G. Atchison.  
—Microscopical, 8.—Annual Meeting.  
—Society of Arts, 8.—The Society of Arts Patent Bill and some of its effects in the Practice of the American Patent Office, Sir E. Bramwell.  
Frid. Royal Institution, 3.—The Spectroscope and its Applications, Prof. Dewar.  
—Royal, 4.  
—London Institution, 7.—Europe since Napoleon's Fall, Mr. C. A. Pyle.  
—Numismatic, 7.  
—Linnæan, 8.—Outer Peridium of *Brasenia*, Mr. G. Murray; 'The Manna or Lerp Insect,' Mr. J. G. O. Pepper; 'Elongation of Pedicel of an Orchid after Flowering,' Mr. W. B. Hensley; 'Ceylon Corals,' Mr. W. C. Ondaatje; 'Flora of Madagascar,' Mr. J. G. Baker.  
—Civil Engineers, 8.—Progress of Telegraphy, Mr. W. H. Preece.  
—Chemical, 8.—Derivatives of Diphenylene-ketone Oxide, Mr. A. G. Perkins.  
—Antiquaries, 8.—The Gryphon, Heraldic and Mythological, Mr. B. Brown, Jun.  
Sat. Geological, 1.—Anniversary Meeting.  
—United Service Institution, 3.—Effects of the Bombardment of the Forts of Alexandria and the Lessons to be Learnt Therefrom, Capt. N. L. Walford.  
—Philological, 8.—Intonation in Spoken English, Mr. H. Sweet.  
—Society of Arts, 8.—Overland Commercial Communication between India and China, and of Assam, Mr. C. H. Lepper.  
—Royal Institution, 3.—Anomalous Forms of Primal Vegetation, Prof. C. Williamson.  
Sun. Royal Institution, 3.—Singing, Speaking, and Stammering, Dr. W. H. Stone.

#### Scientific Gossip.

The proposals of the Syndicate appointed to frame regulations for the new degrees of Doctor in Science and Doctor in Letters at Cambridge are comparatively simple, for they decline to draw a line between science and letters, and they require only that candidates shall have given proof of distinction by some original contribution to the advancement of science or learning. Candidates, who must be Masters in some faculty of five years' standing (or Bachelors of Medicine of seven years'), are to make application to the chairman of the special Board of Studies with which the subject of their original contribution is most nearly connected, forwarding the same in a printed form. A committee of the Board, two special referees, and finally the general Board of Studies, are to form the gauntlet through which an aspirant must run successfully before the degree is granted. Thus everything will depend upon the interpretation of the term "original contribution."

M. PETITON, at a recent meeting of the Society of Civil Engineers in Paris, presented a copy of a geological map of Cochinchina, which he had prepared at the wish of the governor of the

colony. The investigations appear to warrant the conclusion that there are in Cochinchina deposits of gold and silver, beds of lignite and phosphate of lime, with veins of iron ore.

ERNST PRINGSHEIM, in Wiedemann's *Annalen*, No. 1 for 1883, publishes a memoir 'On the Radiometer,' in which he examines with the utmost experimental care the effects of all the different parts of the radiometric apparatus in influencing radiometer motion. It is not possible to explain the results in a short space; we must, therefore, refer to the *Philosophical Magazine* for this month, in which this paper is translated.

HEER W. HEMPEL, a German chemist, has been examining into the causes which occasion a loss of insulating power in ebonite. The surface, it is found, deteriorates in light, therefore all delicate electrical apparatus should be kept in the dark; but the best way to prevent deterioration of the ebonite (vulcanized india-rubber) is to keep it in an atmosphere of petroleum.

THE *Transactions of the Newcastle-upon-Tyne Chemical Society*, completing Vol. V., has been received. The present part contains four very practical papers on technical chemistry.

MM. CROS AND VORGERAND communicated to the Academy of Sciences, Paris, on January 22nd, a paper on photographic positives obtained directly. Their process is that of exposing paper covered with a solution of a chromic acid salt to light and then immersing it in a bath of a solution of nitrate of silver, by which a red picture is produced, which by drying in light becomes of a dark brown tint. If the *Transactions of the British Association for 1883*, when the meeting was at Cork, be referred to, this process will be found fully described under the name of the "chromatype."

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-FIRST WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. PHIPPS, Secretary.

GROSVENOR GALLERY.—WINTER EXHIBITION.—THE WINTER EXHIBITION OF THE GROSVENOR GALLERY IS NOW OPEN, with a Collection of the Works of L. Alma Tadema, R.A., and the Landscapes of the late Cecil Lawson.—Admission, 1s.; Season Tickets, 5s.

WATER-COLOUR EXHIBITION, 33, Pall Mall, containing 350 Works by well-known Artists in Water Colours, three great Works by John Martin, R.A., and Fifty others in Oil, NOW OPEN.—Admission, 1s.  
ROBERT HOPKINS, Manager.

MR. POWNELL WILLIAMS'S SKETCHES AND DRAWINGS ON THE RIVER, the Italian Lake, the Lake of Geneva, &c.—THE SECOND EXHIBITION IS NOW OPEN, at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS.—CHRIST LEAVING THE PRETORIUM, 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 25 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

#### ROYAL ACADEMY.—WINTER EXHIBITION.

(Fifth and Concluding Notice.)

THE pictures by old masters and deceased British painters, excluding Linnell and Rossetti, are confined to Galleries III. and IV. We take the Italian examples first, because, although they are few, several of them are choice Venetian works. Mr. Kennard's *St. Jerome in the Desert* (No. 173), by M. Basaiti, bears a striking resemblance to the so-called 'Civetta' of H. de Blés, a smaller picture with the same subject, which was bought for the National Gallery at the Hamilton Palace sale. In both the style, sentiment, and motive are the same. The designs are similar, if not identical; but the smaller one, being a condensed version, sounder and firmer, crisper and brighter, is the better. The picture before us has been much repainted; the smaller one is intact and shows everywhere touches of a superior hand. In the larger one all the distance and most of the rocks on our right, and those of the foreground on our left, have been heavily touched by a weak hand, possibly that of a very old man, which might be Basaiti's own. The picture bears in

the saint such evidence of fine skill that possibly the master left his work unfinished and another man added the feeble parts. Students of Venetian design at the period of this work will observe the birds of solitude, the quails in the meadow, the hawk upon the bough, frequently depicted in such pictures. The landscape is that of Marco's native Friuli. In the distance is a farm, and a rock fortress lies within cannon shot of the hermit's desert cell. The brownish gold of Cima's carnations rather than the fresher roses of Basaiti is here.—*The Annunciation* (176), which Lady Selina Hervey has lent, bears the name of Raphael, but deserves that of Pinturicchio, whose delicate, somewhat prim, Peruginian taste pervades both the figures, which are separated, each being in a rondel set on a black ground, and framed with charming arabesques in the somewhat ornate mode of the Roman grottoes. The angels under the rondels could not be prettier, although they are thoroughly conventional.—*The Virgin and Child* (179) is doubtless by Pinturicchio, yet its affectate taste and delicate graces are in a weaker vein than the so-called Raphael.

A pretty thing here rightly bears the name of Paris Bordone. It is called *The Infant Moses* (177). The baby prophet is being launched on the surface of an Italian stream in a sunny landscape. It is a most elegant idyl, and the stately Venetian figures are full of grace and animation. The whole is in bright, full, golden light. The naïf motive of the design is proved by the figure about to push the cradle with a long pole when a stalwart shepherdess shall launch it.—Of Lord Wenlock's refined Fra Bartolommeo, *The Meeting of St. Francis and St. Dominic* (178), which was at Leeds, we have already recently spoken.—We have likewise commented on the pair of noble *Portraits of Two Venetian Gentlemen* (198), lent by the National Gallery of Ireland, which were formerly the property of Paul Delaroche.—*The Portrait of a Venetian Admiral* (180), by Tintoretto, was No. 419 in the Hamilton Palace sale. It is a noble example of the more demonstrative mood of that powerful painter, and should be compared with the uncommonly fine specimen of the skill, often degraded, of the ablest of the Bassanos, No. 197, *Portrait of a Doge of Venice and his Family*. It shows that the ablest of the Bassanos possessed abilities analogous to and not far below Tintoretto's in portraiture. A suspicion of commonness in the air imparted to the figures and some lack of energy in the facial expressions alone place these portraits below the grander and graver Tintoretto.—*The Ecce Homo!* (182), which bears Titian's name, may have been due to one of his less happy moods. Its able technique reveals a finely trained hand rather than a spontaneous imagination. It is a sumptuous exercise of forthright skill produced in Titian's school, and was, perhaps, sold by the master as his own. We are inclined to recognize more of Titian's handiwork in the delicious portrait of a beautiful Venetian damsel of high type and breeding which Mr. Wilbraham has lent as a portrait of *Caterina Cornaro* (191). It is so fine and precious that one can readily imagine Rubens to have been enchanted by the scheme of tone and the coloration it exhibits to perfection. Whether or not it represents the brilliant Queen of Cyprus, it is a superb exercise, and exhibits qualities such as Rossetti aimed at and not seldom achieved. The pulpliness of the mouth; the warm roses, with the inner golden hue of the carnations; the graceful, gentle, queen-like air; the apparent softness of the movements of the figure, and the elegant composure of the hands, are wonderfully fine. The gown of apple-green with borders of jewellery, the warm whiteness of the thin lawn undergarment, which approximates the flesh, and the tones of that flesh, are worthy of Titian at his best.

*Moses striking the Rock* (192), a second Tintoretto, came from Hamilton Palace, and, to the regret of many, was sold for 165 guineas, not to

the National Gallery, but to Mr. Butler, who has lent it to the Academicians. The design is noble and dramatic. The line of Venetians is sumptuously clad in satins or other sheeny fabrics of cream white, varied and enriched by fine tinges of rose, amber, and grey. These spectators are standing in varied attitudes, full of animation and surprise, and thus form a crescent of which the centre is occupied by Moses. He wears voluminous robes of the darkest crimson, and forms the chief figure of a group of nobles gathered before a pile of rocks—very like stage properties—from which the abundant waters gush in many jets.—The *Virgin and Saints* (183)—John and Jerome—is ascribed to Giovanni Bellini, and, the darkened shadows of the flesh apart, might be the work of M. Basaiti, whose manner and delicate grey tints are here, while the peculiar air of the face of the Child is characteristic of him. The flesh of John, which reminds us of Vivarini, has lost clearness and purity. The Virgin's face, the most Bellini-like element of all, has been repainted. The St. Jerome and that in Mr. Kenard's Basaiti (No. 173) were done from the same model. This circumstance, and the frequent use of the same model by pupils and assistants of Giovanni, would not justify us in questioning the award of this picture to the great master himself, but its intrinsic merits, or rather defects, lead us to doubt it. The design lacks fibre and the arrangements want freedom. Nevertheless some of the less beautiful elements, such as the darkness of the flesh shadows, would not, with such works as the National Gallery 'Virgin and Child' (280) before our eyes, compel us to be sceptical. These inequalities might be due to the tentative stage of Bellini's practice in oil. The whole is deficient in the Bellinesque energy.

Paolo Veronese's *Christ and the Centurion* (184) is a noble piece, the design and execution of which will remind the visitor of the large pictures in the Louvre and the National Gallery, but especially of the latter. Its dramatic motives and sumptuous colouring, and dignity without grandiosity, are characteristic of the painter. The stateliness of the figures suggests that they are gentlemen unconscious of themselves. The picture is practically intact, and has never needed substantial repairs.—Near it hangs a fine *Portrait of an Ecclesiastic* (187), which shows admirably the grave and polished mood of Pontormo at its best.—The *Pietà*, by Perugino, which Sir Tatton Sykes has lent, No. 188, has been recognized as a copy of the picture in the Belle Arti at Florence. It was in the Orleans Gallery, and sold for 60*l.* when that collection was weeded in 1798-9. It had already been engraved by Crozat. The almost rigid body of Christ is extended on the lap of the Virgin, and His head rests on the shoulder of St. John, who is kneeling on our left; the face of Christ is turned to the front, and has an expression which was originally fine, but has since been damaged by the simpler set on the lips by the restorer, whose large stipplings with semi-opaque colour, much too hot and dark for the original, cover a great deal of the face. Some of the conventional elements of this devotional picture are repeated in the famous lunette by Francia, now in the National Gallery. In the Perugino these conventionalities are mechanical, after the master's somewhat narrow mood. In the Francia they are by no means lifeless. A great deal of stippling of a coarse sort has been lavished on the Perugino by one who had not mastered the technique of the school of that master. The finest part of the picture as it now remains is the poetic landscape.—A capital example of the art of Bonifazio is the *Adoration of the Shepherds* (195), which ought to be studied on that account.—The *Female Portrait* (196), by Paris Bordone, is a fine, rich, and animated instance of that very unequal artist's powers. It bears some likeness to Palma's daughter, and pos-

sesses deep, rosy, and brilliant carnations; the plump contours and luxurious morbidez of the flesh are noteworthy. Likewise noteworthy is the characteristic flush upon the upper part of the lady's bust, a peculiar feature of Bordone's art.

Low Country pictures next call for attention. We comment on them in the order of the Catalogue, beginning with Mr. C. Butler's *Lady and Child* (165), by C. de Vos the elder, the pupil of David Remeeus. C. de Vos is supposed to have been born at Hulst about 1585, and in 1615 became the master of his namesake, not relation, Simon de Vos. His sister Margaret married F. Snyders, and was painted by Van Dyck, who likewise painted of Cornelis himself a portrait, which L. Vostermann engraved in the 'Centum Icones.' Snyders's wife's portrait was lent to the Academicians by the Earl of Warwick in 1871, and came from the Orleans Gallery. The best-known work by Cornelis is the portrait of Abraham Gnapheus, Messenger to the Corporation of St. Luke, at Antwerp, which is one of the finest things in the gallery of that city. Another remarkable example comprises portraits grouped on a garden terrace, and is now No. 831 in the Berlin gallery. De Vos, as the group before us attests, retained the earlier Low Country manner which prevailed till Rubens superseded it. Sound, firmly touched, delicate, and complete, the flesh of this work is smoothly modelled, somewhat sculpture-like, and a little hard. The execution of the child's face would have done Rubens credit, and is not unlike a Hogarth in handling and rendering of the carnations. There is a charm difficult to resist in the skilful painting of the gold embroidery of the lady's stomacher.

The small whole-length *Portrait of King Charles II. when a Boy* (171), which the Duke of Portland has sent to this gallery, will serve to introduce a group of the works of Van Dyck. This capital likeness has that "trick" of the drooping eyelid, with its satyr-like suggestions, which distinguished "Old Rowley." No part of this picture reminds us of Van Dyck except the face. The remainder is hardly worthy of Dobson. It is a version of the Windsor portrait which was in King James's collection, and engraved by De Jode. In the Wellesley Collection was a sketch of fine quality for the latter. The Queen's picture was in the British Institution in 1834. *Ecce Homo!* (172) is a capital example of Van Dyck's power of modelling the nude figure, exhibiting that fine feeling for the greys which distinguished his middle life. Of No. 199, *Portrait of the Earl of Pembroke and Montgomery*, it may safely be said that the face only is Van Dyck's, and that the whole, although a work of great merit, does not reach the highest standard of this painter. Has the likeness been tested by comparison with other authentic portraits, such as those belonging to Lord Carnarvon (British Institution, 1851, No. 35), the Earl of Yarborough's, and the large group at Wilton? Injured as the group is, it would be useful for this purpose. Another portrait attributed to Van Dyck represents *Thomas Wentworth, Earl of Strafford* (200), is a good school picture, one of the many made after the statesman's execution, and undoubtedly founded on a Van Dyck. The Earl of Home has a picture resembling this one in some respects; the figure is, however, turned the reverse way. A good, possibly restored, *Portrait of the Marchese Spinola* (201) represents the Genoese period of Van Dyck's practice. The tones are clear and bright and the colouring comparatively gay. It is an animated figure of an Italian nobleman in a black breastplate enriched by reflections of a blue sky; brown boots are on his legs, with black breeches. The hair is all compact to suit the wearing of a helmet. The very fine *Portrait of William Cavendish, first Duke of Newcastle* (202), can hardly be accepted as a Van Dyck when the dates and age of the subject are considered. The painter died in 1641. The Duke looks not

younger, but rather older, than forty-five years of age: this would agree with 1647. The Catalogue notices the fact that the duke was not made K.G. till 1650, and yet the insignia of that order occur on the picture. Dobson, whose work it closely resembles, died in 1646. Of course, the Garter might have been added, indeed, the badges look as if they had been painted on subsequently, for they are not quite correctly adapted to the dress. In that case Dobson might in Van Dyck's studio have painted the picture. But it is hard to discredit the aged look of the features. The *Portrait of Sir E. Verney* (203), the Standard Bearer, was at the National Portrait Exhibition in 1865. The features are beautiful and lightly handled, but the extremities are very inferior in technique. Compare the hands with those of No. 199.

In Gallery IV. is a portrait of the *Earl of Portland* (224), undoubtedly by Old Stone, which might profitably be compared with many pictures bearing the name of Van Dyck.—*Landscape, with Figures and Cattle* (230), shows Berchem in his most happy, Claude-like mood, and employing, with unusual good taste, some of the conventionalities of "classic" landscape.—The Jan Steen which Mr. Hardcastle has lent, with the title *A Merrymaking* (241), has become unusually dark, and is a good, but not extraordinarily valuable example. Its coloration is unusually harmonious; the effect is softened by the darkening of the lighter tones. The *Village School* (249), which Mr. Doyle was lucky enough to secure for the National Gallery of Ireland, is a Jan Steen of rare interest on account of the unusually large size of the figures. There is abundance of life and character in the design, shown in several spontaneously conceived figures, and the lugubrious expression of an idle boy whose fingers are rapped by the school-master; the culprit blubbers in a grotesque manner. The handling of the master's jacket of blue with yellow stripes marks the ability and long practised skill of the painter; the execution of more than one of the faces would not discredit the bold pencil of Frank Hals, who could be entrusted to impart to any design energy equal to Steen's. The Queen's Jan Steen, *Card-Playing* (245), has been described as comprising portraits of the artist, Wouwermans, and Heemskereck (Brit. Inst. 1827; Smith, 190).—The Paul Potter called *Milking* (281) is one of the best-known and most animated of its class. It is mentioned by Descamps, and, having passed through several collections of note, was sold in 1800 for 940*l.*, and valued among Mr. Baring's pictures at 1,600*l.* With other Carlton House pictures it was No. 63 at the British Institution in 1815 (Smith, 19).—Recommending to the reader the Marquis of Lothian's *Sea-Piece* (231), *Vessels in a Calm* (259), and *Rough Water* (264), all by W. Van de Velde; and *River View*, *Moonlight* (258), by A. Van der Neer, we notice, as the last important example of the second grade of Dutch art as here represented, the same owner's excellent *Portrait of a Girl* (261), by F. Bol, a capital specimen of fine art in second-rate hands, almost admirable in technique, but employed in representing an idealess motive. The vagueness of Bol's purpose and the aimlessness of his art could not be better illustrated than by comparing this luminous piece of workmanship, which cannot boast of a *raison d'être*, with the superb *Female Portrait* (235) by Bol's master, lent by Sir H. St. John Mildmay, and now hanging opposite to it. Lord Lothian's picture shows a Dutch damsel, of a somewhat serious aspect, clad in garments such as Rembrandt delighted to paint, and parts, probably, of the master's large store of such things. The red dress and hat were painted with exquisite skill of a mechanical sort, and their richness and potency of colour and tone will charm the spectator; on the other hand, there is not a tittle of evidence that the artist felt the superlative delight Rembrandt experienced while



depicting this young matron rising hastily among the linen and red hangings of her bed, and thus producing a wonderful mass of white and darker tints, undefinable by name, but forming, as a whole, a mystery of colour and tone such as no other hand—except, perhaps, Correggio's, and his only under artificial conditions—could have given to the world. Combined with the flesh, which is a miracle of breadth and sumptuous impasto, and irresistibly suggests a healthy vitality, this triumph of many-toned and tinted drapery and brownish and golden carnations is enclosed by the intense contrasts of a powerful illumination. The R.A.s, should they vouchsafe to accept the suggestion of their old enemy John Pye, might well deliver lectures on chiaroscuro to their students, with this picture as a text. To an engraver this Rembrandt is a perfect study. The energy of the expression and action of this figure supply a model of design and a type of animation, admirably conveying a look of somewhat puzzled surprise, which seems to intimate that the woman, awaking suddenly from a half-doze, hears an unexpected step or voice, and has leaned forward to listen. The picture, which belonged to Prince Carignan in 1743, was aquatinted by Cooper (Smith, 151). Dr. Vosmaer says it is signed and dated 1650. We understand from the Academy Catalogue that the date is now partly illegible.

Close to this fine Rembrandt hangs another work by the same painter, the property of Sir E. A. H. Lechmere, entitled *Susannah and the Elders* (236). The Catalogue says it is dated 1647; it is stated by M. Vosmaer to bear the date 1653 (Smith, 618). It was the property of Mr. Yates in 1836. *Susannah*, having reached the side of a dark pool and put off her magnificent gown of scarlet embroidered with gold, has been surprised by two old gentlemen. Her flesh and the white garment she huddles to her breast form a powerful luminous mass. She hurries straight into the water, and her face shows determination to plunge into the gloomy depths of the pool rather than encounter her persecutors. Her looks and action are marvels of energetic expression and just insight into nature. Other painters have given to *Susannah* an air of coquetry, as if she had been a harlot at heart. Rembrandt chose to show how deadly fear makes desperate courage. On the further side of the water is a boat with figures, dimly revealed by a little light which retains the faintest roses of evening, and further off we see the rugged walls and massive towers of a Romanesque church, with much dark foliage and a sky that absorbs the light. No one but Rembrandt has painted in this fashion the clothes, white and red, and the carnations of the woman. Produced about the date of the superb 'Ephraim Bonus' and 'The Hundred Guilder Print,' the above-named Rembrandts may be classed with the 'Bathsheba' in the Louvre, Sir R. Wallace's 'Unmerciful Servant' (Manchester, 1857), and the 'Woman Bathing' in the National Gallery. These works probably represent the acme of Rembrandt's peculiar powers, the culmination of his finest art. *Daniel's Vision* (234) belongs to the owner of 'Susannah and the Elders.' We do not find the former picture in any of the lists of Rembrandt's works, and although not at all unworthy of his invention, it must be admitted to possess less firmness and research than Rembrandt's art implied. See the soft fusion of the general tones. We observe some lack of precision in the faces of the prophet and his instructor, as well as in the draperies. Searching knowledge is not displayed in the gloomy and terrible valley and darkling hill-sides of the distance; and we expect abundance of knowledge in all Rembrandt's work. The poetic motive of the picture is worthy of Rembrandt, but it is not beyond the reach of Lievens, whose 'Raising of Lazarus' the greater master might have designed. There is plenty of pathos in the sweet dignity of the angel's face, which resembles that of a beau-

tiful woman whose tender and faithful nature had given to her features serenity and grace. On each side of her countenance is a mass of pale gold hair, which, shining in the twilight of that desolate place, has the effect of a halo, which it was doubtless designed to have. In these tresses are beautiful tinges of lustrous silver. There is abundance of light and delicate colour in the draperies of the angel, and the colour of the downy wings is lovely. Probably because the spirit belongs to the twilight, they are designed to resemble the pinions of an owl, a bird whose approach must needs be almost soundless. The spirit bends over the prophet, a type of youthful energy and submission, who stoops, half kneeling while he looks at the vision of the dark valley, and the spirit presses his shoulder tenderly with one hand and with the other hand points across the chasm. Daniel seems to be holding his breath and to be full of awe, while the subdued radiance of the angelic presence spreads into the valley and dimly illuminates the scene. The mystery of twilight on the hill-sides and broken ridges, which are only a little darker than the sky, could not be indicated with more perfect feeling for the circumstances and the subject.

We have left ourselves little space to deal with the remaining English pictures in this collection. These works may be briefly adverted to in the order of the Catalogue. Sir Joshua Reynolds's works are thus brought to the front, and they begin with the *Portrait of Miss Milles* (162), a characteristic exercise in warm white accompanied by warm black and blue. The last is focalized with tact on the satin stomacher. The warm tints are centred on the dark leather gloves lying in the lap of the sitting lady. It is an unchanged picture. In 1768 the world heard a good deal about "Lady Di Beauclerk," as she was called, whose handsome form and intellectual face fronts us in Col. Aldridge's Reynolds, No. 164. After leading an intolerable life with the second Viscount Bolingbroke, who was one of the gilded youth of the day, she was divorced, and promptly married the Hon. Topham Beauclerk, the friend of Johnson and Reynolds. This picture was painted in 1763, and her first husband doubtless paid seventy guineas for this fine thing, the equal of which would now cost 1,000 guineas at least. Walpole told Montagu, March 29, 1763, that the Viscount stood with Reynolds before this portrait, then in progress for himself, and said, "You must give the eyes something of Nelly O'Brien, or it will not do." Instead of the saucy looks of Nelly (preserved in the famous picture now in the possession of Sir R. Wallace, which was at that moment in the painter's room) there is in this much nobler portrait something of indignation and dignity, which, although wounded, would not bend. Lady "Di" Spencer, Bolingbroke, and Beauclerk was a good artist, therefore Reynolds put a port-crayon in her hand here. Walpole might well call this a "speaking picture." The statuesque figure looks like a Muse of Design, and is crowned with roses. The sculptural treatment of the face is in keeping with the motive of the drapery, and the whole is as simple as a Romney, yet it has all Reynolds's spirit and wealth of tones. That wilderness of epistles, the correspondence of Mrs. Delany, contains a few things which are bright enough when one has found them. Out of it take this, on the wedding of Lady Di Spencer and Lord Bolingbroke, which Mrs. Delany wrote to Mrs. Dewes (the beautiful Anne Granville), Sept. 4, 1757:—"They were together at a party at Vauxhall, with the Duke and Duchess of Bedford; the company were teasing Lord Bolingbroke to marry, and he turned quick about to Lady Diana, and said, 'Will you have me?' 'Yes, to be sure,' she replied. It passed off that night as a joke; but with consideration on his side of the lady's merit (which they say is a great deal), and the persuasion of his friends, he made a serious affair of it, and was accepted,"

&c. They married August 9, 1757, and repented at leisure. Her sister was the lovely and unhappy Countess of Pembroke, whose scapegrace husband ran away with "Kitty Hunter of the Admiralty," and whose portrait Hogarth drew from memory.

Lord Normanton has lent the large pictures made by Sir Joshua for the tall lights of New College Antechapel (Nos. 166-170), the remaining members of a series of pictures of which, when speaking of 'Charity' and 'Fortitude,' R.A. 1882, Nos. 129 and 132, we (*Athen.* No. 2830, p. 100) have already given the history. In 1821 the then Lord Normanton gave 5,565*l.* for the seven "washy Virtues," which, having been painted "at once," as artists say, have the great merit of having neither cracked nor faded. *Faith* (168) and *Hope* (169) were at the Academy in 1779, and the entire body of painted designs for the window, including the above, were in the British Institution 1813. On one or two of the examples the glazings of gamboge and dragon's blood (!) have shrivelled, as well they might. Apart from their pretty sentimentalities these figures are extremely beautiful, and it would be hard to surpass their fine silveriness and clear painting; in this respect *Temperance* (166) is the best. On the other hand, trick and *chic* mar the poses and handling of some of the other figures. In the lively figure of a dainty little woman we see Reynolds's presentment of *Lady Sunderlin* (204), with a piquant and almost girlish face and air. The *Boy Reading* (221), dated "1747, Nov.," which Lord Normanton has lent, is one of the earliest of the master's pictures, and an exercise in the study of reflected light which was pursued in the portrait of himself shading his eyes with one hand and holding a palette and mahl-stick in the other hand, which, having been engraved for Northcote's 'Life of Reynolds,' and again by S. W. Reynolds, is now in the National Portrait Gallery. Both pictures exhibit the short face of the P.R.A., and both possess a peculiar golden olive tinge in their carnations which may have been due to studies after Gandy, who, as Northcote said, painted in the Rembrandtish manner of this very curious picture. Technically speaking, it owes nothing to Hudson. The 'Boy Reading' seems to have been studied from the painter's own features. It is a superior example of Reynolds's powers while he was endeavouring to live by portraiture at Devonport, rather more than a year before Keppel took him to Italy in Anson's immortal ship the *Centurion*, the *Argo* of the eighteenth century. In the *Portrait of Miss E. Beauclerk* (222) we see the fair daughter of Lady Diana (see No. 164) and her second husband, the handsome rake, for whom and Dr. Johnson Garrick averred he must needs "go bail" at the roundhouse. This picture, which was painted in 1777, is known as 'Una,' and was engraved by T. Watson, and again by W. Dickinson. It shows Reynolds measuring himself with Gainsborough.

The following interesting works deserve special notice in the few lines our space permits. Gainsborough's *Duchess of Cumberland* (206) (N. P. Ex., 1867, No. 456) is not the only portrait he painted of the lady "with eyelashes a quarter of a yard long." Another belongs to Lady Wilmot-Horton. This is in a dirty state, but as Gainsboroughs clean badly we hope it will not be touched. *The Child with a Cat* (212), by the same, was never good, and is now deplorably bad; *Children by the Fire* (216) is much better, and shows something of Wright of Derby's taste; the action of the child warming her hands is charming. In Gallery III. are three pictures by Turner, all of the highest quality in their respective ways. The *Ehrenbreitstein* (211), which includes the monument to Marceau, belongs to Mr. Brocklebank, of Childwall Hall, near Liverpool, and was lately described in "The Private Collections of England," No. LXX. (*Athen.*, No. 2865, p. 408). The picture was No. 189 in the

Academy Exhibition of 1835. The *Burning of the Houses of Parliament* (215) was No. 192 in the same exhibition, and, doubtless owing to fresher impressions of nature and then recent special studies, is a sounder and better example than its contemporary and, for the second time, neighbour. It gives full moonlight and the brightest dawn in a flood of lustre so powerful as almost to isolate the ruddy flames, which rush upwards in a mass in the calm, clear air, and emit volumes of smoke which, while spreading, drift before the moon, and partly veil her face, so that the reflection in the water is brighter than its source in the sky. The gradations of the direct and reflected light and the degrees of solidity apportioned to the varied planes of the atmosphere are among Turner's triumphs. Thirty-two years before producing this landscape he painted Mr. W. Agnew's *Fishermen on a Lee Shore* (214), which was No. 74 at the Academy in 1802, and represents the class of works artists prize highly, because it includes 'Calais Pier' (1803), 'The Tenth Plague' (1802), and 'Jason' (1802), now in the National Gallery, with others of similar character, extending in date to 'Abingdon' (1810) and 'The Frosty Morning' (1813). This work is wonderfully solid and masterful. The fulness of pigments and force of touch are characteristic, and the movements of the waves and clouds attest the knowledge of the painter in every grade of the atmosphere, land, and sea. The sky is one of the finest Turner painted.

## MISS FANNY CORBAUX.

We regret to announce the death of Miss Fanny Corboux, which occurred at Brighton on the 1st inst., after many years of suffering. Born in 1812, Miss Corboux at a very early age exhibited a talent for drawing, and though she was unable, through want of means, to go through a regular course of study, she struggled to make up for this deficiency by perseverance in her studies by herself, and in the year 1827 she gained the large silver medal of the Society of Arts for an original portrait in miniature, as well as the Isis medal for a composition in water colours. This medal she also gained in the following year, and in 1830 the gold medal fell to her lot. In this year she was elected an honorary member of the Society of British Artists, and a little later she became a member of the Institute of Painters in Water Colours, at both of which galleries she frequently exhibited her works. In addition to her talents as an artist, Miss Corboux evinced a considerable bent for Oriental studies, which she used to good account, her contributions to Biblical criticism having gained her some reputation. Her principal works were 'The Rephaim, and their Connection with Egyptian History'; 'Letters on the Physical Geography of the Exodus,' first published in the *Athenæum*, to which journal she was a frequent contributor; and a series of papers 'On the Comparative Physical Geography of the Arabian Frontier of Egypt at the Earliest Epoch of Egyptian History and at the Present Time.' About ten years ago Mr. Gladstone granted Miss Corboux a pension from the Civil List in recognition of her services to art and literature.

## WESTMINSTER ABBEY.

SOME very exaggerated statements are going the round of the papers about the condition of Westminster Abbey. According to them it would appear that the whole church is a mass of ruin, and in danger of falling. We have the great satisfaction of being able to contradict this, and to assure our readers that there is no such danger. The substance of the walls is sound, and quite able to do its work of carrying the roofs, which are themselves also in good condition. The internal facing is also very good. But the outside is very bad indeed; and unless it be attended to the mischief will

spread until the stability of the building is really affected.

The Reigate stone, of which the church is chiefly built, seems to have stood very well until pit coal came into general use for fuel. But the smoke from the coal affects it in a very remarkable way, the decay which it causes being not merely superficial, but penetrating deep into the stone itself, and making it quite rotten and incapable of bearing weight. Even in the seventeenth century the mischief had gone so far that writers of the time speak of the outside of the church as a ruin, and at the end of that century and the beginning of the next there was undertaken a series of repairs, which, however much they may for the time have satisfied the eyes of those who carried them out, really did nothing to lessen the evil. The decayed wall surfaces, instead of being reformed with new and good stone, were simply cut back till a fresh surface was formed, and new window dressings, generally of a very barbarous design, were inserted to fit the reduced thickness of the walls. Such "repair" was, of course, no repair at all, and the newly exposed surface of the old stone was less able to resist the smoke and weather than the one which had been taken away. Some parts have been more substantially "restored" in our own time, but the rest, which includes nearly all the upper part of the church, is now in a far worse state than it ever was before, and it calls for immediate attention.

We have often felt it our duty to protest against proposed works of "restoration," and even in this case it is possible that we might not agree with the architect as to the proper architectural treatment of the new work. If the rebuilding of the whole of the outside of the church is necessary for the preservation of the inside, it ought to be rebuilt. After all it has suffered it retains scarcely anything the loss of which need be lamented. And the inside is so precious that no time should be lost in securing its safety. Let the Peterborough tower be a warning. If that had been properly looked to ten years ago it might now have been safe. But the necessary work to the outside of Westminster Abbey church must not be made an occasion for the wholesale "restoration" of the inside. It is said that there are some about the church who are ambitious of leaving their mark upon it. Let them thoroughly understand that they must not do so. Westminster Abbey is the most important relic of the past we have in England. Although the greater part of the interior was gaumed with shellac in solution, and its once exquisite colour thus destroyed, the minor carvings suffering cruelly by the process, this portion has had the singular good fortune to escape "restoration" in the days when "restoration" was rampant, and it must not be allowed to suffer from it now that the evil of the process is understood.

## AN ANCIENT CHALICE.

Brasenose College, Oxford, Feb. 1, 1883.

At the church of St. Nicholas, Marston, near Oxford, there is an ancient silver vessel of very great interest. It differs from a chalice proper in having no knop and no straight stem. The bowl is hemispherical below, but conical above. The stem, which has a pretty cable moulding at the junction, curves away at once from the bowl to the base. The foot, about half an inch high, is enriched above and below with a profusion of plain mouldings, between which runs a band of beautiful quatrefoil openwork, and another cable moulding. The foot is circular, but rests on three dogs, each standing on a small oblong pedestal. These dogs are not a later addition, but part of the original design, and their presence, together with the unusual form of the chalice, suggests that it was a secular vessel given as a donation to the church. In any case, as a mere piece of plate it is, as far as I know, quite unique. The date I think cannot be later than 1400 A.D., and may be as early as 1300,

though there is no hall mark to determine it. The measurements are: height, 5½ in.; diameter of bowl across top, 4½ in.; diameter of circular foot without dogs, 3½ in. ALFRED J. BUTLER.

## FINE-ART GOSSIP.

WE have the best authority for stating that, all rumours to the contrary notwithstanding, it is the intention of Sir Coutts Lindsay to continue the series of exhibitions in the Grosvenor Gallery. If anything could prove the value of these gatherings it would be the marked success which has attended the displays of works by Messrs. G. F. Watts and Alma Tadema. Apart from the usual summer exhibition, it is proposed to gather a large and, if possible, complete body of the art of a very distinguished Royal Academician, a figure, landscape, and portrait painter.

It appears that no time has yet been fixed for closing the exhibition of pictures and drawings by Rossetti at the Burlington Club. The rooms will be opened to all who have members' tickets, which are generously given on application, until the end of this month, and if the owners of the works and club authorities agree, perhaps a fortnight later. Last Saturday 350 visitors attended this very important gathering.

MR. R. W. MACBETH has finished an etching, which Mr. Dunthorne will publish, after G. Mason's picture called 'The Harvest Moon.'

ON Wednesday next, the 14th inst., the Graphic Society will hold, in the gallery of University College, Gower Street, a conversatione. On this occasion many drawings, sketches, and studies by the late Mr. Edward Duncan will be set before the visitors.

MR. RANDOLPH CALDECOTT has placed in the hands of Messrs. Macmillan & Co., for publication at Easter, 'Twenty Fables of Æsop with Modern Instances.' The illustrations are very numerous.

A WATER-COLOUR drawing by Delacroix, entitled 'Kermesse,' was sold the other day in Paris for 7,000 francs; likewise on the same occasion a pen drawing by Ingres, called 'Entrée de Charles VII. à Paris,' for 1,550 fr.; M. Meissonnier's 'Pierre l'Ermite,' water colour, for 5,000 fr.; Millet's 'Gardeuse de Chèvres,' coloured chalks, 11,000 fr.; T. Rousseau's 'Forêt de Fontainebleau,' sepia, 1,100 fr.; and his 'La Chaumière,' 5,000 fr. Three hundred examples produced 176,000 fr.

ECCLESIASTICAL bitterness has greatly softened in Scotland since 1637. A brass tablet to the memory of Dean Hannay—whose unfortunate attempt to read the Liturgy in Edinburgh led to the tumults of that year—has been placed in St. Giles's "cathedral." The inscription, prepared by Dean Stanley, contains the following words: "He was the first and the last who read the Service Book in this church. This memorial is erected in happier times by his descendant."

THE sudden death, at his house at Boornabat, near Smyrna, is announced by telegram of Mr. James Whittall, at the age of seventy-two. He was a merchant of that city, and devoted himself to the collection of coins, following the celebrated Borrell. In that capital of numismatics he had for several years maintained the finest collection, which offered to travellers and connoisseurs a great attraction. Mr. Whittall was well known in London and Paris, and the catalogues of his sales contain the record of many choice specimens. His judgment was generally good, and the only notable case of his being deceived was with the famous spurious shekel. We believe he never published anything. He was a member of the Academy of Anatolia, and had been President of the Smyrna Literary and Scientific Institution.

PROF. CONZE read a report the other day to the Berlin Academy on the archaeological discoveries made in Northern Syria last spring by

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the Academy's agent, Dr. Puchstein. The ten chief statues found are each seven metres high; their pedestals are covered with inscriptions.

A REMARKABLE find of gold pieces, mostly of the fourteenth century, has occurred near Mayence. The coins, over a thousand in number, have been secured for the museum of that city.

A WELL-KNOWN Saxon landscape painter, Julius Fiebiger, died at Dresden on January 29th.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—The Bach Choir. Monday Popular Concerts.

THOUGH consisting mostly of unaccompanied music, the programme of the Bach Choir concert on Thursday week was certainly not wanting in variety and interest, at any rate to the musician of antiquarian tendencies. The composer whose name the society bears was only represented by his Sanctus in c, a trifling work, which was given, in the absence of an orchestra, with organ accompaniment. The item of largest proportions in the scheme was the 'Missa Papæ Marcelli' of Palestrina, this being the second performance of the work in its entirety. Whether it is altogether fair to the great sixteenth century musician to give his mass under conditions so utterly different from those he had in view is a point open to question. The effect of the music in a concert-room cannot fail to be monotonous; and now that curiosity has been more than satisfied, it would be well to lay the mass aside. The rendering on this, as on a former occasion, was chiefly remarkable for the exactness of pitch and intonation maintained throughout, save in one instance, for which the choir was not responsible. This occurred in the quartet "Crucifixus," where the soloists sang nearly a semitone. In purity of tone, however, some falling off from the standard of previous years was observable. The sopranos were a little thin and reedy, and the basses rather coarse in quality. This decadence may have been due to temporary causes, which may disappear before the next concert. Purcell's setting in Latin of Psalm iii., "Jehova, quam multi sunt hostes," with the organ part filled in by Mr. W. H. Cummings, was at the head of the programme. It is a remarkable composition for a musician little more than twenty years old in the latter half of the seventeenth century. Some of the harmonic progressions must have sounded strange to theorists of the day, and are certainly bolder than we meet with elsewhere until the time of J. S. Bach. How much this country lost as a musical nation by the early death of Purcell it is impossible to estimate. An anthem, "The God of Jeshurun"—left in an unfinished state by Sir John Goss and completed by Mr. Arthur Sullivan—affords strong proof of the latter composer's skill and tact in a delicate matter. It need scarcely be said that the composition will be more in place in the cathedral than in the concert-room. John Christopher Bach's motet "Ich lasse Dich nicht" (in the English version "I wrestle and pray") is well known to English musicians, as is the fact that it was for a long period attributed to the great John Sebastian Bach. There is naturally

some resemblance in style; but Christopher Bach flourished nearly half a century earlier than his more gifted relative, namely, from 1643 to 1703. Perhaps the most interesting piece in the second part was Wilbye's clever madrigal "Stay, Corydon." In this style of writing the English composers of the early seventeenth century far surpassed their brethren in Italy. The best works of the latter sound antiquated and almost tedious at the present day; but the mingled humour, pathos, and scholarly device shown by Wilbye, Weelkes, Morley, Gibbons, and one or two others have lost none of their freshness. Walmisley's imitation of the old style, 'Sweete Floweres,' Gade's 'Water Lily,' a Swedish *volkslied*, "How splendid is crystal," and Mendelssohn's 'Nightingale' were also given with excellent effect. The last-named part song was encored. The principal vocalists, whose duties were very subordinate, were Miss Robertson, Madame Fassett, and Messrs. Frost, Kenningham, and Kempton. Madame Néruda's familiar violin solos afforded suitable relief to the vocal music. It only remains to be mentioned that Dr. Stainer proved an admirable conductor in the unavoidable absence of Mr. Otto Goldschmidt.

Spohr left nearly forty quartets and double quartets, and of these not a dozen have as yet been heard at the Popular Concerts. An addition was made on Monday to the meagre list by the performance of the Quartet in E flat, Op. 58, No. 1, a work thoroughly characteristic of the composer in its ceaseless flow of delicious melody. Madame Norman-Néruda has no superior in the interpretation of Spohr's music, and, as the work could be followed with perfect ease at a first hearing, it is not surprising that the audience was more demonstrative than usual. Of the beautiful *adagio* in A flat in this quartet it is remarked that it would "make an attractive addition to the somewhat limited repertory of organ voluntaries." We may mention that the movement is to be found in Mr. E. J. Hopkins's arrangements published nearly twenty years ago. Mr. Charles Halle does not often appear as an executant of Chopin, but on this occasion he played the Nocturne in G and the familiar Waltzes in C sharp minor and D flat. These were marked "first time" in the programme, as were Beethoven's Variations on an original theme in E flat, Op. 44, for piano, violin, and violoncello. The humorous side of Beethoven's nature is manifest in this comparatively trifling composition, which certainly belongs, as the programme says, to the first rather than the second style of the great master. Brahms's Sonata in G, for pianoforte and violin, Op. 78, completed the list of concerted works. Miss Carlotta Elliot sang with charming expression Schubert's 'Die Junge Nonne,' and two *lieder* of Robert Franz, 'Widmung' and 'Waldfahrt.'

### Musical Gossip.

MR. DAVID BOGUE will publish about the middle of the month a volume on the 'Organ Cases and Organs of the Middle Ages and Renaissance.' It will be illustrated by thirty-nine facsimiles of drawings by the author, Mr. Arthur G. Hill.

THE programme of the concert given by Mr. Geaussent's choir on Tuesday evening at St.

James's Hall contained Mendelssohn's 98th Psalm, Gounod's 'Ave Verum,' Mr. Hecht's setting of the 'Charge of the Light Brigade,' and a selection of part songs. The unaccompanied music was admirably sung, and it was a pity that no examples of the madrigalian school were introduced. Madame Trebelli and her concert party supplied the solo music, and M. Musin played some trivial violin solos.

A VERY interesting musical competition was held at Exeter on the 31st ult., under the auspices of the Western Counties Musical Association. Prizes were offered for orchestral playing, for which four bands from the West of England competed; and for choir singing, for which four choirs entered. Mr. George Riseley, of Bristol, officiated as umpire. In the instrumental department the first prize was taken by the Tiverton Branch Band, conducted by Mr. T. Russe, and the second by the Exeter Band, under Mr. R. B. Moore; while in the choral competitions the positions were reversed, Exeter, under Mr. D. Wood, the cathedral organist, gaining the first prize, and Tiverton, under Mr. Russe, the second. The Association announces a festival to be held in April, when Haydn's 'Creation,' Barnett's 'Ancient Mariner,' and a miscellaneous selection will be performed by a band and chorus of about 400.

THE principal features in the programme of Mr. Charles Halle's concert at Manchester on Thursday evening were Mozart's 'Jupiter' Symphony, the Overtures to 'Melusine' and 'Preciosa,' and Beethoven's Violin Concerto, played by Madame Norman-Néruda.

M. VLADIMIR DE PACHMANN is at present in Paris, where his magnificent playing, especially of the works of Chopin, is no less appreciated than it has recently been in London.

WAGNER's 'Ring des Nibelungen' was given for the first time in Amsterdam in the course of last month. Frau Reicher-Kindermann sang the Brünnhilde. Unfortunately, nearly all the singers engaged were suffering from colds and hoarseness, in consequence of the bad weather, so that the general effect of the performance was less satisfactory than might have been wished. Its reception by the public was, nevertheless, very warm.

AN extract from the third act of 'Parsifal'—the "Charfreitagszauber" scene—has been performed at two concerts in Berlin during the past month. Although the piece necessarily lost much by its separation from the stage, the charm and beauty of the music created a great impression. We are, however, quite of the opinion of those who think that such extracts ought not, in justice alike to themselves and their composer, to be given in a concert-room.

A NEW comic opera, 'Die Mühle in Wisperthal,' composed by Wilhelm Freudenberg, was produced at Magdeburg on the 21st ult.

Boïro's 'Mefistofele' has been produced at the Théâtre de la Monnaie, Brussels, with decisive success.

MADAME PAULINE LUCCA has made a great success at the Vienna Opera as Hermosa in Gounod's 'Tribut de Zamora.'

PONCHIELLI's 'La Gioconda' has been given with much success at St. Petersburg.

It is proposed to erect in Paris by subscription a statue of Berlioz.

## DRAMA

### THE WEEK.

TOOLE'S THEATRE.—Revival of 'Dearer than Life,' Domestic Drama in Three Acts. By H. J. Byron.

THE revival at Toole's Theatre of Mr. Byron's drama of 'Dearer than Life' proves how rapidly established is the actor's reputation. Fifteen years ago, when this piece

was first played at the Queen's Theatre, no special attention was paid to a cast which now seems remarkable. Mr. Toole, then commencing to win acceptance in serio-comic parts, played Michael Garner; Mr. Irving, concerning whose coming popularity no one was shrewd enough to prophesy, was Bob Gassitt; Mr. Wyndham was Charles Garner; Miss Ada Dyas, Mrs. Garner; and Miss Henrietta Hodson, Lucy. A small part of a merchant, who appears for a few moments only, was taken by Mr. Clayton; and Mr. Lionel Brough established his reputation in comedy by a good performance of Uncle Ben, a bibulous recipient of parish hospitality. It is curious to observe that of the actors mentioned all except Mr. Lionel Brough have become managers in this country or in America. To compare with this performance the representation now given would be at once difficult, futile, and ungracious. The piece itself, though it is more distinctly vertebrate than some of Mr. Byron's later works, has grown old-fashioned, and much of its serious business would now no longer be accepted. Enough curiosity concerning it is, however, inspired by the character of the play and the conditions attendant upon its production to render the revival judicious. Its story, of a portion of which there is some anticipation in a romance by Balzac, shows a father, for the purpose of sparing suffering to his wife, taking upon himself the burden of a crime committed by their son, for whom she feels an unreasoning affection. The working out of the idea is marred by Mr. Byron's customary faults. It is necessary before all things to render sympathetic the character of the youth for whom this sacrifice is made. Mr. Byron makes him, however, one of the most odiously flippant and ill-bred beings ever put on the stage, the only object in so doing being to put into his mouth some of the savage speeches which have come to be regarded as epigram. Very little alteration is, however, necessary to make 'Dearer than Life' a fairly effective play.

Mr. Toole's performance of Michael Garner is not unlike his Caleb Plummer, but is inferior to that well-known representation. At one or two points it rises to a display of intensity greater than anything to be seen in the rival performance. It was marred, however, by a little unreadiness, and will probably be more consistent when Mr. Toole is again at home in the character. Mr. Billington as Uncle Ben gave a good picture of maudlin penitence. Miss Marie Linden made a highly successful first appearance as the heroine; and Mr. Cheesman, in a subordinate part, gave a distinctly clever piece of character acting. Miss Eliza Johnstone, Mr. Ward, Mr. Westland, and other members of the company supported fairly the remaining rôles.

#### Dramatic Gossip.

In a performance of 'King René's Daughter' given at an afternoon performance at the Gaiety, Miss Laura Villiers made a successful first appearance as Iolanthe. Miss Villiers has some stage knowledge and has physical gifts which may hereafter be of service. Mr. Barnes was Count Tristran de Vaudemont; Mr. Wm. Rignold, King René; and Mrs. H. Leigh, Martha. At the close of the piece Mrs. Hermann Vezin repeated

her fine performance of Mrs. Oakly in Colman's play of 'The Jealous Wife.'

'JANE EYRE' will shortly be withdrawn from the Globe Theatre, which will, for a time at least, pass into other hands. The health of Mrs. Bernard Beere has broken down under the strain of acting and management, and a residence in the South has become imperatively necessary.

THE burlesque of 'The Forty Thieves' has been revived at the Gaiety.

New plays have been announced for production on Tuesday afternoon next at the Gaiety and Vaudeville theatres respectively. One piece, entitled 'Light,' is by Mr. Romaine Callender; the second, by Mr. Hamilton, the adapter of 'Moths,' is taken from the German, and is called 'Our Regiment.' When most afternoons in the week are open, and when those who elect to see one piece will have no apparent opportunity of seeing the other, to produce both novelties on the same day is a piece of stupidity likely to defeat the aims of one, if not both, of the dramatists.

'MONSIEUR LE MINISTRE,' the new drama extracted by M. Jules Claretie from his story of the same name and produced at the Gymnase, seems likely to dispute with 'Fédora' the honour of being the most successful play of its season. Circumstances have conspired to swell its triumph by giving it the character of a *pièce d'occasion*. In the cynical flavour of the dialogue proof is afforded of the half-avowed assistance of M. Alexandre Dumas.

On the 17th of January died in Madrid, aged sixty-five, Matilde Diez, one of the most popular actresses of her time—equally great in comedy and in the higher walks of the tragic drama. She in her time interpreted many of the heroines of the old Spanish stage as well as those of a more ephemeral character. She was small of stature and deficient in physical power. Her elocution was, however, perfect and her enunciation distinct. She appeared, when only nine years of age, at Seville, and later in Cadiz, with marked success. Her first introduction to a Madrid audience was in 1834, the comedy being 'The Daughter at Home and the Mother at the Masquerade.' Simplicity, says a Madrid critic, combined with an exquisite sense of humour was her great characteristic. She never overstepped "the limits of nature," the "spasmodic and exaggerated" she ever avoided, and was always faithful to her author. As Isabella the Catholic she drew tears from her audience, and she raised a laugh in 'The School of Coquettes.' In her time she played many parts, her *répertoire* was lengthy and varied, and she retired from the boards leaving no successor equally unaffected, cultured, and free from exaggeration. In 1839 she married Julian Romea, with whom many of her great triumphs were shared.

#### MISCELLANEA

Rye's 'Norfolk Topography.'—Mr. Walter Rye, in the preface to his extremely valuable 'Index of Norfolk Topography' (p. x), expresses a wish "to receive any letters or notes relating to" Peter Le Neve, Norroy King at Arms. Mr. Rye's extraordinary familiarity with everything that concerns Norfolk history is so well known that I find it hard to believe he can have overlooked the brief notice of Le Neve by the late Mr. Carthew in the second volume of the *Norfolk Archaeology* (p. 392). Nevertheless it is only on the supposition that he has done so that I can account for the curious mistake in the date of the great antiquary's death which has already been pointed out by your reviewer of the 'Index.' A. J.

TO CORRESPONDENTS.—G. W.—T. E.—A. G.—D. C. T.—G. P.—M. C. B.—F. R. D.—F. W. H.—received.  
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